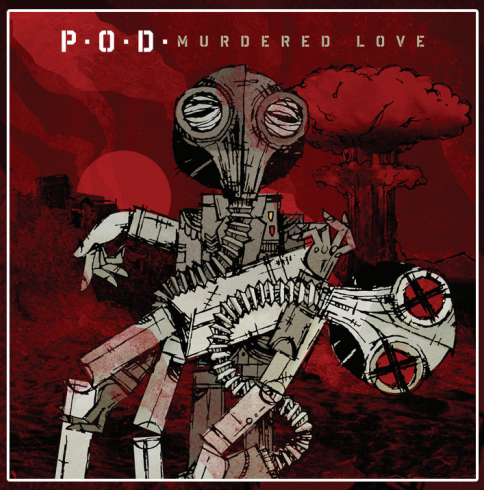
August 2012 • *Issue Number 158*
$1.99 DIGITAL EVERYWHERE ALL THE TIME

HOUSE OF HEROES | GIDEON | WOLVES AT THE GATE | FLATFOOT 56 | HEAVEN'S METAL | CORNERSTONE REVIEW



P·O·D·

MURDERED LOVE

THE NEW ALBUM AVAILABLE NOW

INCLUDES
"LOST IN FOREVER," "BEAUTIFUL" & "HIGHER"

$9.99 BEST BUY

RAZOR & TIE

stickersandmore.com

Custom Printing and Design Since 1995

888-644-7745

GREAT Service
QUALITY Product
FAST Turnaround

Your Logo On Custom
Apparel, Stickers, Banners,
Postcards, Wristbands & More...

HMMAG.COM/SUBSCRIBETOHM

From the editor

Doug Van Pelt

WELCOME TO HM MAGAZINE

Since we are giving away this August issue of *HM Magazine*, I figured I'd say hello to you new readers. *HM Magazine* has been doing this for over 27 years now, but the last couple of years have seen great change. Last year we went from print+online to online-only and now we are merging our "brother publication" (sorry, girls, but using the more common "sister publication" tag just sounds too feminine for me and my metal tastes) - *Heaven's Metal Fanzine*.

Here's a few tips on getting all that you can out of HM/Heaven's Metal:
First, since this issue is free, share it! Give the link away! Show people. Walk into stores and load it on the computers (I love this one).
Second, sign up for the free weekly enewsletter (go to hmmag.com and scroll down. You'll find the email list sign-up form there).
Third, visit hmmag.com on a regular basis for the news (gets updated all the time ... sometimes daily, sometimes hourly).
Fourth, go to podcast.hmmag.com and download or stream the 28 episodes of the HM Magazine Podcast. I'll post links there soon to the Heaven's Metal Fanzine Podcast, which is heavier and comes out more frequently.
Fifth, follow twitter.com/HM_mag
Sixth, like facebook.com/HM.Magazine and facebook.com/HardMusicMag
Seventh, download the free HM-branded Mozilla Firefox browser. Besides a cool HM look/feel, there are custom news buttons and two streaming radio stations, a YouTube video playlist, and direct links to these digital editions.
Eighth, if you really want a printed copy of HM (and are willing to pay extra, go to lulu.com and search "HM Magazine." You'll see what's available.
Ninth, join the HM Magazine street team (details at top of hmmag.com).
Tenth, read my blog at hmmag.com for updates, etc.

SPINNING AT HM NOW

CELLDWELLER	*Wish Upon A Blackstar*	This brilliant artist dominates every genre he tackles.
7 HORNS 7 EYES	*Throes of Absolution*	Oh my gosh! The brutality. The speed. The metal.
DESTROY NATE ALLEN	*With Our Powers...*	"Boobie Bar" is worth the price of admission.
PAUL VAN DYK	*Evolution*	Collaborations with Plumb and Owl City. Hmmm...?
JOSHUA	*Resurrection*	The best thing since *Intense Defense*. Smooth, heavy.
PASSION	*White Flag*	Worship has really been changing me lately.
AS I LAY DYING	*Awakened*	Can't get enough of AILD's full sound...

REGULAR

Letters 06
Hard news 08
Live report 10
Heaven's metal fanzine 47

FEATURETTE

Gideon 18
Come what may 19
Jim sonefeld 20
Your memorial 21
Wolves at the gate 22
Day of vengeance 23
With shaking hands 24
Bellarive 25

FEATURE

Flatfoot 56 26
House of heroes 28
P.o.d. 30

INTERMISSION

Photos 14
Columns 42

REVIEW

Music 35
Lifestyle 38
Indie pick 46

Letters to the Edit

HM MAGAZINE MUSIC FESTIVAL?

I'm late to participate in the Christian music community, and regrettably never went to Cornerstone. With that as a backdrop, I think HM should host another music festival the weekend of July 4. If God wasn't leading them to hold future Cornerstone events, then they should stop. But, I think this tiny little community needs an event for everyone to rally around. If we all go our separate ways, we as a community will surely further fragment and our bonds fray. And, in my humble opinion, who better than you to lead the charge for a new community event? Hold it in Austin. Like Chicago, it's relatively easy to access from all sides of the country. You got music down there already, right? You got Christians down there in Texas, right? Have the first one be a two day music only event (don't try to re-create Cornerstone), and in later years you can work your way up to other things. If you get a couple TPR bands plus the Rottweiler bands, plus a headliner for each night, and bam. HM Music Festival begins 2013. What? You're not really busy with the magazine and the books and…
–David, via email

Ed – I like the idea of doing a fest here in Austin, but a team needs to come together to pull something as massive as that off. I'm a little stretched too thin (a lot) to seriously consider leading such a thing, but using the HM name/brand? Heck yeah!

AUTISM SPEAKS

Thanks for the article about autism speaks. My daughter has autism, and I appreciate your spreading the word!
–David, via email

Ed – Our pleasure and honor.

WORSHIP AT FULL VOLUME '05 T

Please reprint this!! I need a small.
–Adelaide, via website

Ed – That 2005 model (with Adam from Mortal Treason on his face), was an awesome one ... but it is sold out. Perhaps we'll do a new model in the future that'll match its awesomeness.

DELIVERANCE IS BACK!

I have to say I'm in shock. I thought they retired and then to hear this awesome news! This is just unbelievable and the fact they have Jayson Sherlock on drums! I am truly blown away and really excited for the new album, can't wait to hear it.
–Kevin, via website

Ed – Judging by the fact that Deliverance hasn't released a bad album yet ... this new one is sure to be great. We can't wait, either.

HM/LULU PRINT-ON-DEMAND MAGS

We finally got the mag with Leemarie in full color! A bit expensive, but we had to have it!
–Mona Lee Hostetter, via email

Ed – I buy one of those pricey ($17) color editions for each issue. I, too, have gotta have one in my hands! They look and feel great.

WHAT HAPPENED TO JUNE ISSUE?

Because there was no June issue ... do we all get one extra month on our digi mag sub? Thanks and keep up the great work.
–Scott Latray, via email

Ed – If you count by calendar months printed on the cover, then yes. If you count by issue numbers (which is how I track subscriptions), then, no. You will not "lose" an issue at all. For example, if your subscription was scheduled to expire with the March 2013 Issue #166, it will now expire with the April 2013 Issue #166. Got it? For a more elaborate explanation of time travel, please read my novel, Desert High.

THE OPPOSITE OF HATE MAIL

I'm realizing that *HM* is really the only place left devoted to featuring Christian Rock. The only publisher that comes close, to my knowledge, is *Relevant* … but they don't even know who King's X are, LOL! Long Live *HM*!
–Anthony Castellitto

Also, I just want to pass this along, I think the digital version of HM is working for me. I am very happy with it. I still prefer the PDF version so I can read it offline and I don't have to wait for each page to load over wifi. I found in the viewer where we can save HM to our PC as a PDF, so I do that and then send it to my iPad2 with "Send to Kindle" (an Amazon kindle program you can install on your PC, it will add the doc to your Kindle account and you can archive, download to your iPad, and view anything in the Kindle eBook Reader app.). So far, that's my favorite way to read HM. I am definitely a renewing subscriber for the digital version. Even if the print version returned, I think I would stick with the digital now! Thanks for all your hard work! Oh, and I love using my HM coffee cup at work! I get questions about it all the time.
–Nathan Downing, via email

Ed – Thanks for the encouragement, Nathan. It's awesome to hear specifically how HM Magazine's digital editions are "working" for you. For real.

HM

JULY 2012 **Issue #158**
EDITOR/PUBLISHER **Doug Van Pelt**
MKTG & ADS **Doug Van Pelt, Frontgate Media Charlie Steffens**

CONTR EDITORS **Justin Buzzard, Matt Francis, Chad Johnson**

CONTRIBUTORS **Jef Cunningham, Gerald Dyson, Dan Garcia, Chris Gatto, Tim Hallila, Seth Hecox, Dan MacIntosh, Jamie Lee Rake, Don Redondo, Sarah Roberts, Rob Shameless, David Stagg, Charlie Steffens, Jonathan Swank**

COVER PHOTO **Leann Mueller**
BACK PAGE **Lyle Wall**
PROOFREADERS **Corey Erb, Valerie Maier, Carolyn Van Pelt, Victoria Wrann**

SCRIPTURE "Study to show yourself approved to God, a workman that needs not to be ashamed, rightly dividing the word of truth." (2 Timothy 2:15)

MAILING ADDRESS PO Box 4626
Lago Vista TX 78645

CUSTOMER SERVICE 512.989.7309
service@hmmag.com

EDITORIAL editor@hmmag.com
MARKETING & ADS charlie@hmmag.com
512.989.7309

SUBSCRIPTIONS [DIGITAL / ONLINE] Everywhere – $12
Instant password access
hmmag.com/subscribetohm

IF YOU MOVE Please send us your new address, as we'll keep the lists active just in case we come back to print. Send an email to service@hmmag.com

WRITE US Letters/email must include full name. All submissions become property of HM Magazine, and may be edited/condensed.

SEND TO Letters 2 Ed, POB 4626, Lago Vista, TX 78645 | letters@hmmag.com

ANSWERS hmmag.com/faqsupport
FACEBOOK facebook.com/HM.Magazine
TWITTER twitter.com/HM_mag
MYSPACE myspace.com/hmmag

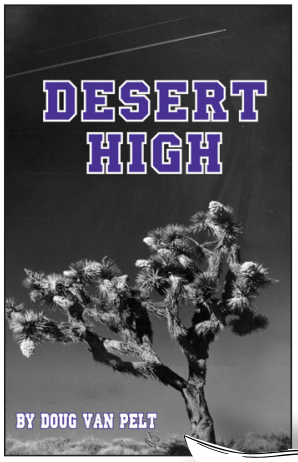
HM Magazine is dependently owned and operated (Psalm 62)

FUELED BY

MONSTER ENERGY

HM Magazine (ISSN 1066-6923) is no longer printed in the USA, however, you can get either/both color or b&w copies printed and quickly shipped to you from a cool and fast print-on-demand place (lulu.com). Go there and search for "HM Magazine" and you'll see all the available issues.

All contents copyright © 2012.
HM contents may not be reproduced in any manner, either whole or in part, without prior written permission.



Go back to 1980 with Doug Van Pelt's novel about high school football, flight testing and time travel(?!)

24+ "So & So Says" interviews from the pages of HM Magazine

Books Available on HM Press

Larry Van Pelt (Doug's dad) tells 100 true-life stories about flying jets, props, gliders, fighters and bombers.

HM PRESS

HM Press Like *like us on facebook*

available at **hmmag.com**

YoungSide Records 8961 Springwood Court, Bonita Springs, FL 34135, USA
www.youngside.com / info@youngside.com / 1-239-989-2059
YOUNGSIDE RECORDS
YOUNGSIDE.COM

Get late-breaking news once a week! Sign up for the HM e-mail list at hmmag.com

HARDNEWS
Quick & concise

SWITCHFOOT HEADLINE FALL TOUR

TOUR STARTS 9/26 IN BALTIMORE, MD

The SoCal band is featured in an all new episode of *Guitar Center Sessions* on DIRECTV (channel 239 and in 3D on n|3D). The 8th annual Switchfoot Bro-Am Presented By Hurley raised more than $200,000 for San Diego area chapters of StandUp for Kids, a national nonprofit volunteer outreach organization founded in San Diego that is dedicated to making a difference in the lives of at-risk, homeless and street kids (www.standupforkids.org). Conceived by SWITCHFOOT as a way to give back to its hometown of San Diego, the weekend's festivities began with an auction night soiree and culminated with a surf contest/beach concert that drew over 12,000 people to Moonlight Beach in Encinitas, CA on June 16th. The Bro-Am has raised more than $700,000 for San Diego-based children's charities, including StandUp for Kids, since its inception in 2005.

FIT FOR A KING SIGNS DEAL

SOLID STATE DEBUT TO HIT IN EARLY 2013

Solid State Records is pleased to announce the addition of surging Texas metal buzz band Fit For A King. The band's passionate music, coupled with an explosive live show, has made Fit For A King a sensation in the independent music scene, as evidenced by the 600,000+ fans who viewed their debut video on YouTube. To tide over that army of devotees until their Solid State debut is ready for release, the band has posted a new video for fan favorite track "Descendants." Shot primarily in an Oklahoma City venue while the band was on tour, the video captures FIT FOR A KING in all of their raging, kinetic glory. [http://blpr.co/FFAKdescendantsvid] "'Descendants' is a good introduction to FFAK because it's energetic and in your face. It is one of our heaviest songs but it has a lot of groove," explains guitarist Justin Hamra. In September the band will hit the studio with Andreas Magnusson.

Abandoned Pools to release on August 28

Abandoned Pools will release their long-awaited third album, *Sublime Currency* on August 28, 2012 via Tooth & Nail Records. *Sublime Currency* is the culmination of the eleven-year journey of Tommy Walter, bassist and co-founder of the critically acclaimed band eels. *Sublime Currency* is the follow up to Abandoned Pools' 2005 release *Armed to the Teeth*, a disc that revealed a songwriter grappling with confusion and darkness. Now, Tommy has answered his own questions, finding solace in his faith and recent marriage. Abandoned Pools will play a rare club appearance for their CD release when they headline The Roxy in Hollywood on September 15. *Sublime Currency* is a unified, cohesive vision from a single focused musician. Tommy played all the instruments on the album, with the exception of the drums. "I went back to my core of writing on my own and recording on my own because it keeps the project focused," he explains. "I had a lot of range on the first album and I wanted to keep that going here, this range of styles. The songs come from a long span of time, but I feel like they're all appropriate to now."

News bullets

Annie Moses Band are releasing a two-disc CD/DVD package called *Pilgrims & Prodigals*, which is a collection of songs that explores the timeless theme of roaming and redemption and will be available nationwide on September 25. The band will be seen on PBS stations around the U.S. starting in October for their brand new Pilgrims & Prodigals Public Television concert that will air throughout the fall.

Ark of the Covenant are the latest band to move from Strike First to the Facedown label. "AOTC came out swinging in 2011 with that infamous Connecticut brand of driven hardcore," boasts the label. They recorded their EP *Separation* at Silver Bullet Studio (Shai Hulud, Life in Your Way) and released it with Strike First Records. Now they're back at Silver Bullet, recording their first full-length, *Self Harvest* with Gregory Thomas of Misery Signals. *Self Harvest* will be released on Facedown this winter.

Reggae pioneers **Christafari** have returned to their roots with the release of their latest album, *Reggae Worship: A Roots Revival* (Lion of Zion Entertainment), which is now available at all major digital retailers.

Slospeak Records is pleased to announce that **Golden Youth** is now officially a member of the Slospeak artist roster. The band recently signed an artist development deal with the independent label.

Owl City has released the official music video for his summer smash "Good Time," a duet with pop princess Carly Rae Jepsen.

Grammy nominated and Reach Records artist **Lecrae** is set to release his highly anticipated album *Gravity* on Tuesday, September 4, 2012, which will feature Mali Music, Mathai (The Voice), labelmates **Trip Lee** and **Tedashii** as well as production from DJ Khalil, Street Symphony's Heat Academy and The Watchmen.

In anticipation of its August 21 release of *Wait for the Siren*, **Project 86** is touring.

Retraction time: Charlie Steffens wrote the Miss May I Says story in the last issue of HM (no writer credit was given).

Industry Profile: Larry Van Pelt

LARRY VAN PELT (FATHER OF HM EDITOR DVP) HAS WRITTEN THE BOOK FLYING TALES (HM PRESS). WAS PROMINENT IN HM MAGAZINE'S EARLY YEARS, BUYING FIRST LASER PRINTER. HIS UNIQUE "JESUS: WITH YOU ALWAYS" ART WEBSITE WENT VIRAL A FEW YEARS AGO DUE TO MOCKERY/HUMOROUS WEBSITES POSTING LINKS AND POINTING THE WAY ... TO JESUS.

How did you get started with the *Jesus: With You Always* drawings?
I was retired and had been asking the Lord for a vision of what I should be doing for Him (Be careful when you pray something like that!). I got woken up in the middle of the night, set straight up in bed, and could clearly see that I was to do some drawings – of people in everyday occupations, with one difference – Jesus in the background. My response was: "Lord, I have never done any drawing; never had any interest in drawing; and never had any training in drawing." The response I got was: "You've got 10 years." Well, when you think the Lord has told you to do something, it's best to trust and proceed. That's what I did.

How did you feel about the explosion of hits on the website?
Initially the website was being visited about two or three times a day (word-of-mouth spreading, I guess). When the website all of a sudden started getting 20,000, 30,000, even 40,000 hits per day, I was astounded. It had to be a God thing, because the website became very popular – worldwide. When that happened, if you googled "Jesus with you always" the website would show up as the first two out of many thousand possible website links. Many companies would've been very interested in how that could have happened – and wished that their websites could become so popular. I had no idea how to do that – it had to be a God thing.

What are your thoughts on how the website spread as a result of jokes/humor/mockery in some cases?
Interestingly, many scurrilous websites made fun of the "Jesus with you always" website – making fun of the images, and even adding their own derogatory captions. Initially I was very saddened – I didn't like anybody making fun of my Lord. But then I realized they were actually expanding the interest in the "Jesus with you always" website. I heard from many people via e-mail that they had visited the questionable sites and then clicked on a link to my site where the Lord's message, inherent in the images, touched their heart.

What has been the result of laminating and passing out the "Soldier Cards?"
Perhaps the most well-known "Jesus with you always" drawing has been the 'soldier.' I reduced the drawing in size and made it into a small wallet-size laminated card. The intent was to provide some encouragement to our wonderful soldiers serving us in Afghanistan and Iraq. It lets them know that they are never alone – the message comes through very clearly. Like I've always said, it's the message that is important – not the image. Well, over 20,000 of those cards have been produced. The feedback has been most encouraging. Many soldiers I have encountered back here in the States have told me how they have carried one of the cards in their wallet for many, many months. Some of the comments I have received: "That image of the Lord with us all the time provides more comfort than just about anything." Several soldiers have already mentioned how much it means to have a visible reminder that Jesus is always with them. They are encouraging and helpful to my ministry over here. Soldiers, Marines, sailors, airmen and even some civilians are now carrying them on their person.

What led to the book *Flying Tales*?
When some of my grandchildren showed an interest in my extensive flying background and asked me to tell them a story or two, the response was most encouraging – they implored me to put some of those stories down on paper. I decided I would give it a try, and began composing a short "flying tale" that I could send out via e-mail once a week. I enjoyed reliving my experiences on paper – renewing old acquaintances vicariously, chuckling as I remembered some upsetting incidents, discovering that I could remember many of the details. After two years of the weekly e-mails my family convinced me that a collection of them might make an interesting book. So, with a son who knew the publishing business and a daughter who could produce a website to market such a book and other family members willing to proof the written document – I proceeded.

[To see full-length interview, go to hmmag.com]

The Devil Wears Prada are headlining the Rockapalooza Ohio – Back to College Jam.

Damien Deadson has released a music video for "Obelisk" from his *A Warm and Dark Embrace* album.

Reform The Resistance's "Tonight We Ride" song continues to gain momentum, receiving 104,308 plays across 2000 gyms and fitness centers across America recently.

Swedish melodic metal band **Harmony** are auditioning new vocalists. "If you want to become the new vocalist of Harmony and think you've got what it takes then download the file that contains the track "Kingdom," record yourself singing the track and send it in mp3 format to newharmonyvocalist@ulterium-records.com together with a a photo and short bio. [ulterium-records.com/newharmonyvocalist/kingdom_pack.zip]

Number One Gun have reunited to create a new full-length studio album. At presstime the band was days away from its Kickstarter campaign deadline.

Abel has posted the tune "Daughter" from their forthcoming album, *Make It Right*. The Poughkeepsie-based band's latest album was recorded with producer Matt Malpass (Manchester Orchestra, Copeland) and features ten massively brooding rock songs, like "Fire Walk With Me" and "Daughter." *Make It Right* will be available on September 18.

Shiny Toy Guns' newest track "Waiting Alone" marks the return of Carah Faye, the original vocalist. The band has made available the "Waiting Alone" video on VEVO. "Waiting Alone" appears on the band's third album *III*, due out in October on Five Seven Music. Look for a remix by L.A. Riots to be made available soon.

Gabriel Wilson (**Rock & Roll Worship Circus**) is debuting his solo effort, *The McGuire Side*, on September 18th.

The Classic Crime will release its new independent album on August 14th.

LIVE REPORT

Cornerstone Fest

July 2-7

REVIEW AND PHOTOGRAPHY by DOUG VAN PELT

(Bushnell, IL) There was a common phrase uttered by my friends almost everytime I chatted: "It's kind of bittersweet, isn't it?" This was the final Cornerstone Festival and attendance was low and many of the "big headliners" were no longer scheduled to play. However, the same sweet spirit of brotherhood, love of Christ and good music, family and teaching were all in abundance. Cornerstone has never failed to deliver what's in its very DNA, it's likely to never be duplicated and it will be missed, indeed.

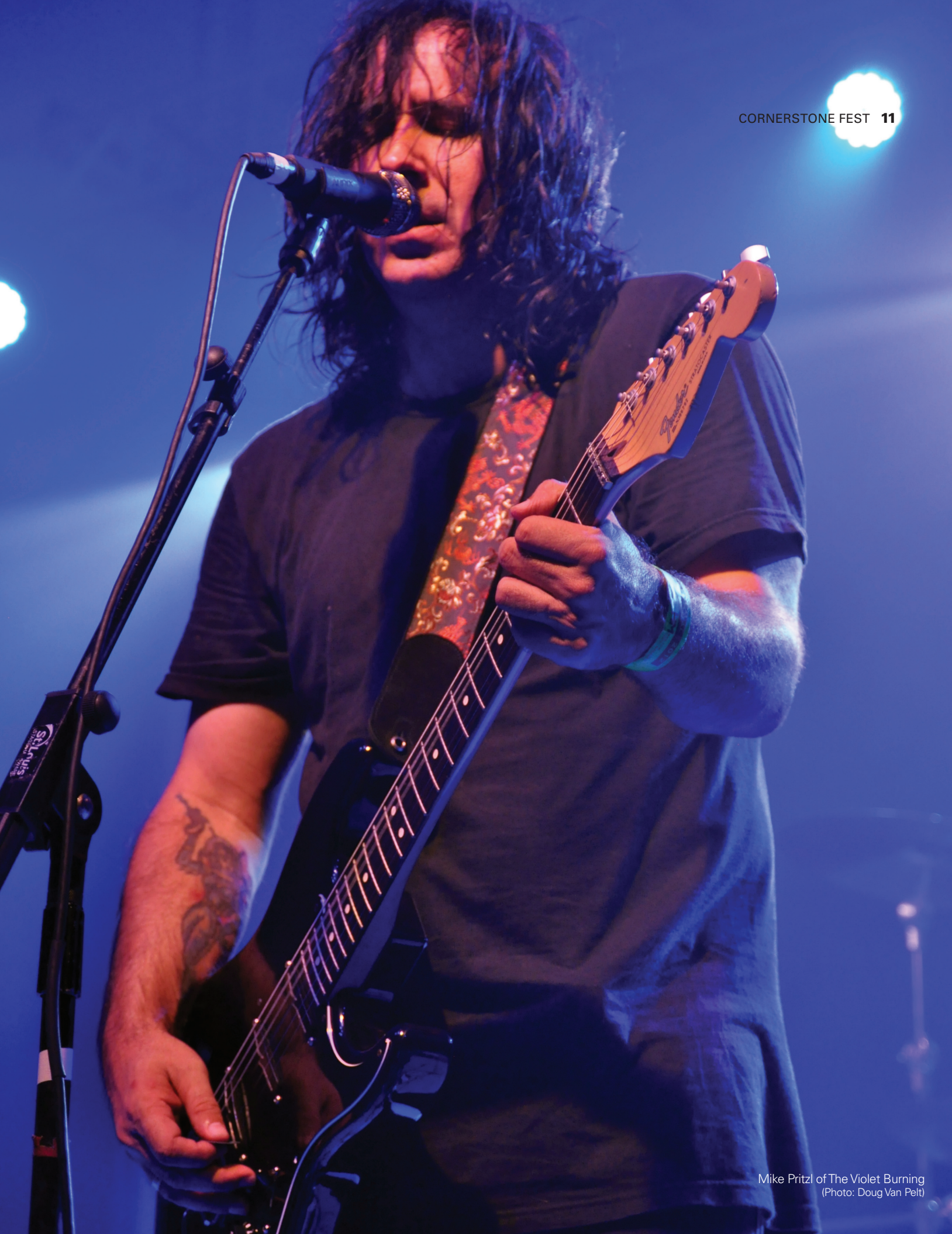
The first few sets that I really enjoyed were all at the Gallery Stage on Wednesday night: the soulful **Ashley Cleveland** show (complete with guitar histrionics by her husband **Kenny Greenberg**); the **Glenn Kaiser** and **Joe Falisco** blues set that followed (blessed by the spirited and attitude-filled playing by Glenn on one of his homemade cigarbox guitars); followed by the **77s** acoustic show that **Mike Roe** and **David Leonhardt** performed casually and with much anecdotal humor spiced throughout.

There was lots of great metal to be had throughout the festival, which doubled as a sauna and extreme survival test with the sweltering midwestern heat wave that picked this week to curse us with. This meant lots of flying hair and sweat everywhere (including the valley between your shoulder blades and any absorbable fibre of the soon-to-be-darker t-shirt you were wearing. **Behold the Kingdom**, **Blood of the Martyrs**, **Norma Jean**, the new multi-headed monster known as **Becoming the Archetype**, the youthful shredding of **Every Knee Shall Bow**, **The Burial**, and the visually and sonically fun **Grave Robber**.

Seeing how covering all that goes on at Cornerstone is nearly impossible (without a ten-person crew) and this space is limited, I'll touch on the highlights, which surely included a special reunited **Squad Five-O** at the Underground Stage. The Fortson brothers (Jeff and John) were as fun and boisterous as ever. Frontman Jeff held court as a standup comedian most of the set, which included a forced simulation of the wall of death and lots of crowd walking. **White Collar Sideshow** demonstrated their new audio-visual show – *Witch Hunt* – which is a wonderful and metallic/industrial full-sounding concert now. **The Blamed** shook off the reunited cobwebs for a fiery set and **Jesse Smith and the Holy Ghost** turned in a raw/roots performance not too unlike the soulful side of Jamie Rowe or Brother Cane's Damon Johnson. **Iona** and **Destroy Nate Allen** were also thoroughly pleasant, albeit on two different spectrums of the musical universe. **Neal Morse**'s set was brilliant.

The Violet Burning set was two-plus hours of amazing and barely controlled guitar swells and feedback. Hearing almost the entirety of *The Story of Our Lives* album was a real treat and several notches more intense live.**The Choir** played the last set of the fest, which included a fun ad-lib of "Everybody in the Band" ("... appreciates JPUSA") that was a perfect send-off, but not before "Circle Slide's" finale that found **Steve Hindalong** rattling the outside rims of his ride and crash cymbals while saxophonist/lyriconist **Dan Michaels** was going off and **Tim Chandler** was facing his Ampeg bass cabinet and feeding back. They finished with an encore of "To Bid Farewell," John Thompson came up, asked everyone to hold hands and he said a goodbye prayer to seal the deal.

Photos (clockwise from top): Iona's Dave Bainbridge; Bryan Gray of The Blamed; Dan Michaels & Tim Chandler; CJ Mask & John Fortson; Jesse Smith. [Photos by DVP]



Mike Pritzl of The Violet Burning
(Photo: Doug Van Pelt)

Neal Morse and guitarist Adson Sodre
(Photo: DVP)

Levi the Poet
(Photo: DVP)

sonshine 2012 FESTIVAL HM

AS I LAY DYING

Photo: Jaclyn David-Martinez

sonshine 2012 FESTIVAL HM

ONWARD TO OLYMPAS

Photo: Jaclyn David-Martinez

Photo: Jaclyn David-Martinez

sonshine 2012 FESTIVAL HM

DARKNESS DIVIDED

Photo: Jaclyn David-Martinez

Album: *Milestone*
Label: Facedown
Release Date: July 3, 2012
Members: Daniel McWhorter, vocals; Daniel McCartney, guitar; Timmy Naugher, bass; Jake Smelley, drums
RIYL: Bury Your Dead, The Ghost Inside, Texas in July

facebook.com/gideonal

GIDEON

Having just completed the *Scream the Prayer Tour* with Demon Hunter, Emery and a host of other great bands, Gideon is home for what may be the longest period since the release of their first album, *Costs*. Now, with the recent release of their sophomore record, *Milestone*, the Tuscaloosa, AL band are feeling established and ready to hit the road for their scheduled fall tour.

Bassist Tim Naugher, along with his musician duties in Gideon, handles the band's finances and keeps them on the road. He also does the majority of the interviews. When I asked him about what he most looked forward to during his little break from touring, he mentioned enjoying the Alabama summer and swimming a lot. And then it will be back to work.

"This tour we're doing in the fall is a bigger tour. It has a larger radius. So we're actually going to be home for two months. We were thinking about that the other day – it's the longest we've been home, probably since our first album came out. We're going to be itching to leave."

Naugher thoroughly enjoyed the *Scream the Prayer Tour* and touched just a little on its highlights. "We all watched Demon Hunter every night and they were solid," he says. "They killed it every night. It was awesome."

"It's beginning to be more and more work, I guess, as we're growing," Naugher says. "The shows have been getting bigger. It's still fun. We've been on the road a pretty good bit since we started doing this, especially since our first album came out. We've just been constantly on the road, trying to get our name out there. This is what we feel like we're supposed to be doing right now, so we're going to do it to the best of our ability and as much as possible."

"The only downside to touring," Naugher admits, "is that we haven't made it to the West Coast that much. We've been there a few times, but if you look at everywhere else we've toured, we've pretty much beat up the East Coast. Every time we come out to California we love it." He recalls his first Facedown Fest, an annual event held in Southern California:

"The first Facedown Fest we played was pretty awesome, because it was the year For Today headlined and it was our second time being in California, ever. So we got to hang out with all the Facedown family that weekend, where we all ate and worshipped together. That was really cool. We got to hang out with everybody and then we played that second day at Facedown Fest and it was sold out before doors opened. We played in front of something like 1,500 people. That was the most people we had ever played in front of at the time. It was surreal."

Milestone stamps an important event in time for Gideon, and it seems like the best is yet to come for the band. Personally, I think it's an amazing record.

"We didn't have a particular theme when we went in and started writing," Naugher says. "The songs are about life experiences we've had. I think our drummer, Jake, came up with *Milestone*. It was like a monument that commemorates an event or a time, and we thought that kind of fit the whole album – the idea behind it. We thought it turned out really well. Just recording you could feel the passion coming out."

BY CHARLIE STEFFENS

Photo: Michael Todaro

Album: *Strange Dialect*
Label: The Cadence
Release Date: June 12, 2012
Members: Evan Cerwonka, guitars; Patrick Farace, drums; Joey Hreha, guitars/vocals; Garrett Lennox, bass; Timothy Watts, keys/vocals
RIYL: As Cities Burn, La Dispute, The Chariot, The Fall of Troy, Emery, Thrice

reverbnation.com/cwmrock

COME WHAT MAY

What's the tipping point that makes one band stand out from the crowd? If I could convince the record companies, I'd be rich, but they wouldn't believe me if I did tell them. It's rather simple really; it's the people as well as the sound they produce. Come What May is a band that loves what they do and it's revealed in the music and in conversation. In talking with Timothy Watts, it was clear that this musician not only loves what he does, but loves why he does it.

It's not just about crafting a song musically that has driving rhythms or surprising vocal variations that are refreshing and complex, it's about life, about people. Watts being a core lyricist and vocalist says, "When I write, I draw from conversations with people or from films," and one of his favorite things to do is talk to people after a show. What takes him to that moment of sheer joy in the mist of the music? People.

Strange, I sense a theme. Speaking about those euphoric moments of a live show, he says it's "about seeing those people taken by the music, and loving what the band is doing just as much as the band is doing what they love.

"This," Watts says, "brings overwhelming joy. I love shows. I'd play for two people, one person if they are into it." I could hear by his voice he had returned to such a moment. Music in the moment is magic.

So how does this Athens, GA, band move from life experiences to formal song? Typically, one of the members brings a skeletal idea to the table; maybe just a riff or an idea that won't let them go. Then from that singular piece, together, they hash it out. Watts says of his bandmates, "They're some of the best people I've met in my short time." And what do they want to be remembered for: being genuine people and musicians that play like their soul is on fire.

"I wish people would approach other's endeavors, especially creative ones, with an open mindset," says Watts.

This theme of people and everyday life reveals itself in their first full-length record released June 12th, called *Strange Dialect*. The band takes an honest look at life and its sometime messy and downright painful experiences and translates them into what you'll hear on *SD*: heavy and melodic, honest and passionate tunes. The record is full of personal stories, whether their own or others, and conveys their mutual belief in the worth of all people.

"Life is sacred; everyone means something to someone somewhere," says Watts. Speaking candidly about his own confession from *SD*, the song "Dusty Hymnal" reveals his personal wrestling with God over the potential loss of his mom. "God brought me back from a terrible place." Watts believes that being a follower of Jesus is about showing your faith and living a good life before others to the best of one's abilities. It's about demonstrating a willingness to talk, to listen to others. Again the idea that people are sacred comes into play making a strong connection between his faith and passion for music. The two are tied.

Come What May members are not all deep thoughts and heavy experiences, though. Like their music, there are elements of levity and the everyday things of life. Watts shared that one of their good ideas is a local festival, Walking Shred Fest, a spin on the Walking Dead AMC series.

"Everything we do is an entrepreneurial event. While we would love to make music and money, we're okay where we're at." With the release of *SD*, they look forward to a tour this fall on the East Coast. When I asked if there was a venue they loved to play because it felt like home, without hesitation it was "Sweet Melissa's in Savannah, GA." Why? "Because it's an intimate setting." Being able to rock out with people in a more personal setting equals fun, "like a good old fashioned punk show."

BY SARAH ARENDAS ROBERTS

Album: *Found* EP
Label: JMD Distribution
Release Date: April 29, 2012
Members: Jim Sonefeld
RIYL: Neil Young, R.E.M., Jeremy Camp

jimsonefeld.com

JIM SONEFELD

He had it all – the money, the fame, the notoriety. Jim Sonefeld had hit the "musical lottery." As a student at the University of South Carolina in the late '80s, the budding songwriter befriended three other men who shared his passion for music, and together they called themselves Hootie and the Blowfish. In 1994, Sonefeld and his bandmates struck gold with the release of *Cracked Rear View*, a landmark recording that sold more than 25 million copies worldwide. However, the gifted drummer and songwriter lived in denial of his substance abuse as he continued for the better part of a decade down a destructive, empty path, pandering to the celebrity that being a Blowfish brought. He hit rock bottom, lost his marriage, and then looked up. After remarrying, Sonefeld's wife – a strong Christian – encouraged him to sing about the faith that pulled him out of his darkest hour. Having always been in the background as a drummer, Sonefeld was hesitant to step up to the microphone. However, he sat down at his piano, opened his Bible, and began to write. The songs poured out for the better part of a year. He culled six of the best songs and created an EP called *Found*, an apropos title considering his life's new direction.

What led to first picking up drums?
I think I was born a drummer. My mom always said I was on pots and pans at a very young age. I took lessons for a few years in middle school and then learned by mimicking other drummers listening and playing along using headphones in our basement. I didn't join my first real band until I was 21 though. Late bloomer.

And what later led to leaving the drumset to sing?
I always enjoyed singing while drumming, and I did some lead vocals with a cover band I played in before Hootie. But once I joined a band with Darius Rucker, I mainly did background vocals. Now I sing lead, cause I have something more important to sing about called God!

Tell me about this new project?
My wife Laura encouraged me to sing about my faith a few years ago. Slightly hesitant, I opened up my Bible and started searching for a theme to write about. The first song I wrote felt really good, and I haven't stopped writing about my faith since.

What does your current involvement with Hootie and the Blowfish look like?
We do 3-4 shows a year to fund the Hootie and the Blowfish Foundation, which supports South Carolina charities relating to children's issues, education and music.

If you could go back in time and appear in disguise and approach your younger self in, say 1994, what would you tell your younger self? Why?
It wouldn't matter what I would say, I don't think I would have listened! But, I might say to the long-haired me, "Be more truthful with yourself."

What direction did you try to give these new songs (sonically speaking)? How difficult or easy was it to craft these tunes?
I wrote all of these songs on piano and mainly made sure I was confident of the lyrics and my ability to sing them. The producer, Stan Lynch, helped pull the songs into a more rockin' shape sonically. We just wanted a sincere production that didn't rely on a lot of bells and whistles to get the listener's attention. The songwriting process was awesome, because I feel God really blessed me with lots of lyrical and musical ideas... more ideas than I've ever had before!

What does your live setup look like? Do you jam with players or play solo? What sort of gear are you playing with?
I'm hoping to be just the lead singer right now, while I get more confidence on stage and try and fit into the lead singer role. That's a new position for me ... sort of like being an outfielder on a baseball team and suddenly having to adapt to being the pitcher.

How did you get introduced to a Jesus that you wanted to follow? What are some details around that relationship?
Jesus has always been available to me, but I put him off for many years while I chased my earthly dreams of fame and fortune. After I got sober, I started looking much closer at my relationship with Christ and re-learning who was in my life. My wife Laura already had a great amount of biblical knowledge, and she really helped me in discovering Jesus again.

Anything else that you'd like to add?
Jesus is my king!

BY DOUG VAN PELT

Photo: Chuck Arlund

Album: *Redirect*
Label: Facedown
Release Date: July 17, 2012
Members: Willy, guitars; Blake, vocals; Tommy, drums; Skip, Bass
RIYL: A Life Once Lost

facebook.com/yourmemorial

YOUR MEMORIAL

Your Memorial for me is one of those bands that I did not like when they first got signed to Facedown. Once their first record, *Atonement*, came out, I realized how amazing this band really is. With the release of their second record, *Redirect*, I had the chance to get a few questions that were burning deep in my loins answered by Your Memorial's music master mind, Willy.

With *Redirect* how did you feel you kept it fresh in getting fans excited for the record like you did with *Atonement*?
We wrote the record we wanted to write this time from the ground up. The themes for songs are the most personal and lyrics carry much more passion in the final product. This helps keep excitement going instead of tracking songs you've been playing for a long time. The more excited we can be about the songs we picked for the new album the more likely it is to get our fans and new listeners excited as well.

You guys went back to Joshua Barber to help record this record. Was he your first choice?
We make a short list of studios/producers we'd like to work with and Josh Barber and Covenant Studios in Kansas City, MO, was at the top.

Was it easier to record *Redirect* then it was when you guys recorded *Atonement* seeing you had worked with Joshua before?
Overall it was easier, as we didn't have that initial "I've never met you, let's track a record" phase. On the other hand, if most bands are being honest, there are going to be tough moments and days while in the studio. It's all about how you work through the ups and downs that affect the outcome of a record. We're all pumped on how it turned out.

What did you guys do different this time in writing the music, lyrics, and studio tricks? What did you keep the same?
Writing changed quite a bit from the last effort. With *Atonement* it was a lot of time spent at the practice space trying to pursue ideas that often didn't pan out. This time I spent a lot of time at my computer developing ideas, working through changes with Tom on some drum parts and moving on. Ideas can be heard as a whole with multiple guitars and all the other instruments instead of trying to air drum out an idea at the practice space, for example. A lot of the lyrics were written in the studio. Blake, Tom, and myself all came in with our own ideas for songs. Everyone was open to how things developed whether lyrics were used or not. As far as studio tricks used, I'm not sure there's really a lot to be said. We used quality gear in an awesome studio with inspired engineers.

You guys took an approach to the studio updates that I have never seen. How did you guys come up with the idea of an after-effect intro and cinematic feel?
We always have been really into band studio updates. It gives the fan a chance to go inside the world you rarely get to see. It's an exclusive experience from band to fan. For a long time bands used these moments to show fans in a creative way what they've been working on in the studio with some fun moments. Now in the age of the iPhone it seems as if most of the studio update is the band goofing around, talking, with almost no focus on tracking, all while putting little effort into editing. We didn't want to do that. Tom bought a quality camera, so we could capture the best YM studio experience. We shot all the footage ourselves and our friend A.J. Haines (**ajhaines.com**) and some of his associates helped edit the footage together. We couldn't be happier with how they turned out.

You guys are playing *Scream The Prayer*, and Sonshine Festival this summer. Are there going to be any changes from what you guys play on the tour, and your set at the fest?
The plan for our Sonshine festival set is that it will be twice the length of our *Scream the Prayer* set. We'll play all the songs from the tour set, plenty more songs we know our home crowd loves and, of course, a couple new ones from *Redirect*.

Skip told me that you guys love *Mr. Rogers Neighborhood*. Who in the band is what character on the show?
I have no idea when/where/why Skip said we love that show. I watched it as a kid and hardly remember any of the characters. If anything, Blake is Mr. Rogers, Skip is Mr. McFeely, Tom is the King, and I'm the trolly car. Only reason I say those characters is because I can't remember any others. We've all really been enjoying *Duck Dynasty* lately.

BY ROB SHAMELESS

Album: *Captors*
Label: Solid State
Release Date: July 3, 2012
Members: Steve Cobucci, guitar/vocals; Jeremy Steckel, guitar; Ben Summers, bass; Nick Detty, vocals; Ben Millhouse, drums
RIYL: The Orphan, The Poet, Come Wind, Oh, Sleeper

wolvesatthegate.com

WOLVES AT THE GATE

There are seemingly 10,000 new bands every day, all begging you to give them your attention. Therefore, I feel obligated to defend my writing of this article since this article is about a brand new band.

I chose to write this article, because I honestly believe that Wolves At The Gate is a special and superior band in the music scene. They are a very talented, creative and unique group of guys. I might not have ever said that about a young band before, so I'm really treading on uncharted territory here. Just don't tell my bandmates or it'll blow my cover of acting like a jaded old fart.

I'm so enthused about Wolves At The Gate, in fact, that I'm taking them out on the road with us this summer on their first trip to the West Coast. Since they haven't been there yet, I've got a lot of great pranks to play on them and attempt to break them into being a full-time touring Solid State band. Those kids are gonna have a blast with us and I know we'll enjoy making them jaded toward the music scene, just like we are, haha.

One of the main things I enjoy about WATG is their knack for writing tracks I can legitimately refer to as "songs." That's part of what makes them special. It's no secret that I believe there's a fierce over-saturation of bands in the heavy music scene. All of them have screaming, heavy riffs, breakdowns, etc. What most of them don't have, however, is a clue of how to write a song that flows well and has a good melody. Those are the elements I look for in new music, whether it's heavy or not. And Wolves At The Gate comes through in spades on both counts.

These guys simply know how to write a song. They know how to craft a beautiful melody. It took me years to learn those skills and I'm honestly kind of envious. Their great singing and lyrics make the experience enjoyable on the first listen, but continue to give enjoyment even on the 10th listen. Man, I love that.

Based in Ohio, WATG have a sound that I don't think is particularly tied to any geographical location. This is a strength of theirs that I have only recently come to appreciate in bands. I used to love that I could identify Norma Jean as a proudly Southern band, but I've grown tired of those sounds that get so wrapped up in their respective locations. Listening to Wolves At The Gate songs and having no geographical association obviously tied to their music is like standing in the sunshine in April. You feel the warmth of new life as you emerge from the cold, dead winter that you've just survived. I bet you can tell what my least favorite season is now. It's because their songs are simply good and don't get bogged down in this subgenre or that annoying trend.

So, look out for these guys, both on the road and on your iPod. I'm placing my bets now: this is the band that'll renew the faith of those downtrodden who are wary of the 10,000 new bands. Wolves At The Gate are primed to be kings of their craft and I couldn't be any happier about it. Their debut album, *Captors* is just one step in hopefully many more to come that show us a music worth investing ourselves in.

BY SETH HECOX

Album: *Star Breather*
Label: Red Cord
Release Date: June 5, 2012
Members: Ben Greene, vocals; Josiah Hughes, guitar/vocals; Phil Adams, guitar; Steven Spahn, drums; Richard Tosch, bass
RIYL: Inhale Exhale, Righteous Vendetta, Killswitch Engage

facebook.com/dayofvengeance

DAY OF VENGEANCE

Often, there is little that is more nerve-racking for both a band and their fans than a second full-length record. *Star Breather*, Day of Vengeance's follow up to their Red Cord Records debut, *He Who Has Ears*, was released on June 5th of this year, having been recorded at Red Cord Studios in Rockford, IL.

"I feel like *He Who Has Ears* was more accessible to the metalcore scene, but *Star Breather* will attract more people who simply like music," said guitarist Josiah Hughes, who also delivers the record's notable clean vocals, in his interview with *HM Magazine*.

Most heavy bands would have a difficult time making good on such a statement. However, Day of Vengeance has long been praised for their capacity to combine the melodic and the discordant; and, unlike the majority of bands that claim that distinction, they typically deliver. *Star Breather* retains those musical themes and arguably expands on them, bringing clean vocals out of the segregation of verse/chorus structure and infusing them more organically. The differences between Day of Vengeance and their metalcore counterparts are perhaps unsurprising. Their influences range from hardcore notables Comeback Kid, Title Fight, and Madball to hipster-friendly acts like The Civil Wars and All Get Out. Additionally, they hail from less than fifteen minutes from Sarasota, FL, home of both We The Kings and Burden Of A Day, the fondly remembered (and melodic) Rise Records post-hardcore outfit.

Both the lyrical content and the musicianship of *Star Breather* show a musical maturation that maybe does not always come through as clearly as it ought to, but there is much to be said for the many high points of the record. At the time that *He Who Has Ears* was written and recorded, Day of Vengeance was also a newcomer to the Red Cord line up, and their newest effort is a product of a road-tested band with a solid live performance and a growing fanbase.

Despite this, the album takes some warming up to, according to Hughes: "I feel like *Star Breather* is an album that has to grow on you. It may well take some time for some people to realize what we were really trying to do with the album. What it might lack in accessibility, it makes up for in depth." And though he admits that the critical reception has been mixed in the early reviews of the new record, Hughes said that the fan response has been good and that he is excited to see more reviews of *Star Breather*.

Day of Vengeance has also embarked on some larger tours in the last year, supporting the likes of Project 86, Becoming The Archetype, and To Speak of Wolves on national tours, as well as doing regional tours with Red Cord up-and-comers Phinehas and Righteous Vendetta. And though the band has taken a break from touring for the summer due to day jobs and financial difficulties, they have undisclosed plans for touring this fall and winter. So, keep an eye out for Day of Vengeance's *Star Breather* and be on the lookout for these Florida gentlemen at your local venue.

BY GERALD DYSON

Album: *Armor of Light* EP
Label: PHM Records
Release Date: June 10, 2012
Members: Tyler Dixon, vocals; Matt Gulick, guitars/vocals; Russell Martz, guitar; Brody Pempsell, bass; Aaron Gavaldon, drums
RIYL: Enter Shikari, Sky Eats Airplane, Dream on Dreamer

facebook.com/withshakinghands

WITH SHAKING HANDS

With Shaking Hands is a five-piece DIY band from Fort Worth, Texas, that uniquely incorporates electronic samples into their heavy metalcore sound. Some loyal followers define them as Texas Doomstep/Trancecore/ Wizard-Metal.

"We wanted something that would brand our sound, just so people would remember it, says guitarist Russell Martz. He and guitarist Matt Gulick make up the electronic powerplant of their band. "We thought Texas Doom Step was a cool idea," Martz continues, admitting that it was a brand they thought of when they were first starting out. "Now we think it's kind of lame (laughs). Now we're trying to switch it over to wizard metal."

There's yet plenty of time with inevitable evolution to acquire more musical descriptions and comparisons, as this band is only two years old. They got to play at last year's RaleighPalooza in North Carolina, alongside several great bands and are generating buzz with the release of their EP, *Armor of Light*. There is a national tour in the works as well.

Tyler Dixon is the frontman and lyricist for With Shaking Hands. He and guitarist Russell Martz are considered the founders of the band, having worked together before in another band. Dixon then found Matt Gulick in a local coffee shop and a collective musical vision gelled between the three. Dixon, Martz, and Gulick get along so well as bandmates, that they live together as roommates. According to Dixon, there have been a few drummers and bassists who have come and gone, but the band has solid personnel at this point.

"I usually write all of the lyrics, says Dixon, who also does the band's artwork. "I do all of that and Matt and Russell come in and write all the songs and do all electronics and we just kind of piece it together after that.

"Matt actually plays the lead and sings," says Martz, the other axe in the WSH guitar duo. "I mostly play rhythm. I've been on A Plea for Purging binge lately. I really like their guitar parts a whole lot. They write a lot of really cool guitar stuff. Honestly, I'm more of an electronic guy. We want to be more electronic-based and less heavy – like most bands we play with," he admits. "I've only been playing guitar since the band started. I started off when I was 15 or 16 playing drums and then I played keyboards for a band, doing electronics and stuff. I liked doing electronics more; but, as far as playing live goes, guitar is definitely the most fun. I enjoy it the most. I get to move around and make a fool of myself."

Dixon says he doesn't like his band to be labeled. "My big thing is about acceptance and bringing positive energy. I try to write out of pure emotion, so that it comes out very real. It really just depends on what I'm going through in my life, I guess you could say."

BY CHARLIE STEFFENS

Album: *The Heartbeat*
Label: Sparrow
Release Date: June 19, 2012
Members: Sean Curran, vocals/keys; Melissa Mage, vocals/percussion); Mike Mage, programming/vocals/guitar; Zach Glotfelty, guitar; Josh Luker, bass/percussion; Kenny Werner, drums
RIYL: Luminate

bellarive.com

BELLARIVE

Orlando Florida's Bellarive is a band made up of six friends that sort of just happened to start a band. Meeting at their local church, then leading worship together, and at some point realized they we're actually a band. Bellarive's music has a similar feeling of being led down a path of purpose, and that purpose is worshiping the Lord.

"This whole thing is fairly new for us," says Sean Curran, the group's lead vocalist, keyboardist and principal songwriter. "We met at our home church and felt like kindred spirits pretty quickly.

"We felt like God was doing something in our hearts and in our community, so we just embarked on this journey to try to figure out what exactly that vision was.

"It's been very much seeking after the will of God and letting *that* be the focus, and then seeing the opportunities come and making sure they're God-driven, and then stepping into them and seeing where they lead us."

The common theme throughout *The Heartbeat* is chasing after God and striving for the grace, comfort, and strength that comes when you allow yourself to hear him. "When we were writing these songs, they definitely all seemed part of a set," Sean says. "Each one revealed a little bit more of who God is to all of us, a different glimpse of His glory or love."

Taking "Taste of Eternity" as an example, "It's about worshipping God forever and acknowledging that from the beginning of time, we were intended to worship Him," Sean says. "It was the revelation that in this instant, even in our human skin, we can step into an eternal realm when we're praising God. We're linked with all the praise that has been and all the praise that ever will be."

At the same time, a song like "Tendons," born out of real-life struggle and pain, throws a different but equally important shade on the idea of worship. "Worship should be seen through all the lenses of life," Sean says. "You go to God with more than just praise, you go to God with stuff on your heart, with frustrations.

"Sometimes we stay on the rainbows and gumdrops side of things when everyone goes through the darkness and this was such a cool picture of how God pulled him out into the light.

"So 'heart' and 'heartbeat' became very natural symbolism for the context of each song. It's a force, a supernatural power that's pulling you in closer to the depths of God's heart."

Curran's vocals are at times reminiscent of Reliant K's Matt Thiessen and Leeland Mooring, while the band takes on a more predictable modern worship vibe with droning synth pads and U2-inspired delay washed guitars. They display an earnest desire to know the Lord's heart and purpose for an individuals life – to hear the Lord's heartbeat.

BY JEF CUNNINGHAM

THERE ARE CERTAIN THINGS IN ROCK AND ROLL THAT ONLY **FLATFOOT 56** KNOWS ABOUT. THIS IS WHY WE HAVE TO SEE THEM LIVE AND WHY IT'S IMPERATIVE TO INTERVIEW THEM WHENEVER ONE HAS THE CHANCE. WE MIGHT ACTUALLY LEARN SOMETHING FROM THIS GROUP OF KNUCKLEHEADS. WARNING, THOUGH, YOU MIGHT GET HURT TRYING. WEAR YOUR SAFETY GEAR, KIDS

Flatfoot 56. Album number seven, right? What's different about this one?
Toil is an album that is the next step for the band. We always try to mix up the sound of each record and I feel like people who hear this one will for sure hear a growth and maturity that they have never heard from us before. We took some steps into new areas for us.

What's the main thrust or story on this one?
There is a general theme of not putting our hope in the things around us that will pass away, but looking forward to the things to come. There are a few reminder songs that were meant to encourage fellow believers that this life isn't our home and that we should treat it as though it isn't the end all and be all of our existence. The album also covers many stories of us trying to encourage friends who have fallen into some very severe addictions. How does a true friend handle these times where you're watching people you love to death kill themselves? You feel helpless to stop it, but you also want to encourage them. This album has many songs that are meant to do just that.

You just played the last Cornerstone Festival. Describe the beach theme and the props.
We wanted to do a theme this year that would be as costly and time intensive, yet still be as fun as any Cornerstone theme from years past. We just told everyone that we wanted to have a pool party. We made a pool slide, a lifeguard tower and fake palm trees for some stage flare and then dressed up as the most idiotic pool bums we could. It was a great show and we all had a great time with our Cornerstone family. It was a great way to finish off the final year of our beloved Cornerstone Festival.

Tell us how it went down, how it went over.
Insanity!!! Kids sliding down the slide into the crowd. Stage crew surf boarding into the crowd. Sprinklers shooting water all over the place and about a thousand people losing their minds for an hour.

How the theme was conceived? Take us through the planning stages and the setup the night of show.
We just wanted to play a cover of the Huntingtons song – "No Pool Party Tonight" – and it all came together from there. Ha, ha, ha! We usually spend a few weeks gathering props and building

the set before Cornerstone. At the fest we just re-assemble it and get our crew together. It's a great to have all of our friends on stage for a show.

What are your thoughts on the end of the era of what we knew as Cornerstone Festival?
I am blessed to have been a part of what God did through the fest. I am going to miss it a ton, but God has His plans. Who knows what that will look like, but I'm confident that it will work out for the good of the scene and those that have been going for years. Something will come up (smiles).

Any changes in the band recently? Tell us about that. Explain yourselves.
We have just been chugging along and doing what we feel like we have a gift to be able to do. It's been a blessing to be able to keep this thing going for so long. That people still enjoy seeing us and that we can still bless people with what God has given us.

How did the move to the new label go? What factors made it feel like a good fit?
Paper and Plastic has been awesome to work with. We loved their ideas and their vision for how to release albums. Not only is it a musical experience, but it should also include more creativity in the packaging and the presentation. Their focus as a label is to bring art back to the music community and make it more of a collectable thing, rather then just another album release. We are loving the freedom they have given and the creative opportunities they offered to us.

Why do you put up with Kyle's side project, Sexually Frustated? I mean, don't you see it as a cheap knockoff of Lust Control and a blatant attempt to try to be as cool as Doug Van...er, uh, Gene of LC? I mean, aren't you ashamed?
It served its purpose in getting Lust Control to play a reunion show again. For that we are eternally indebted to SF (smiles). I can't think of a more edgy and completely blunt band than Lust Control. Sexually Frustrated saw a value in poking fun at the way the world twists around what God intended to be a gift.

How do you handle weird, intolerant, inappropriate and just "out there" interview questions that pop up out of nowhere?
There is no such thing as such a question.

Where are you eating after this interview? What'll you have?
Chicago Deep Dish every time.

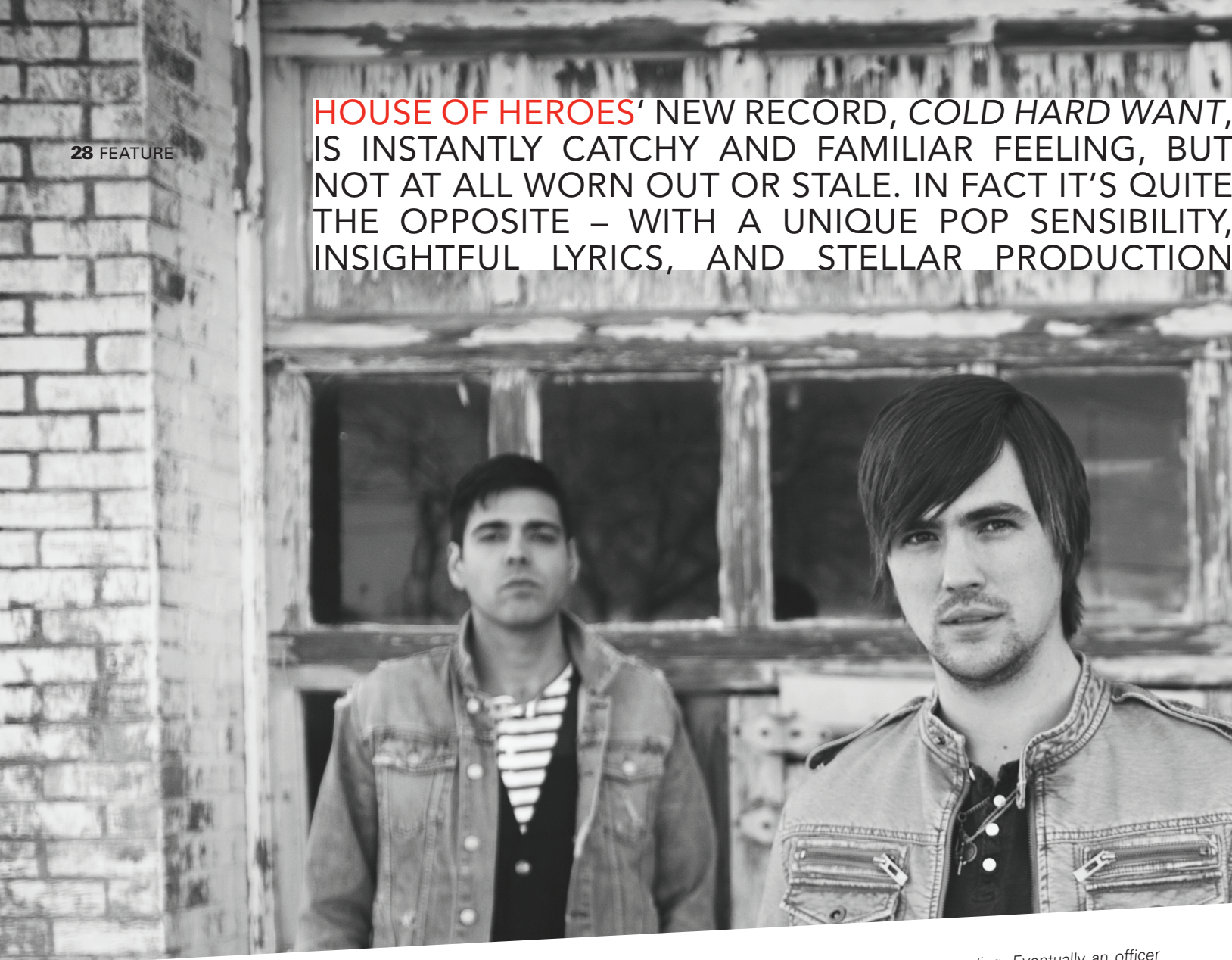
You guys are serious about your spirituality. You have a community you're a part of. What's this community like?
Our home church is a huge part of our daily lives and we love them so much. It's a community of people who have a real heart for their South side of Chicago neighborhood and want to serve it. We are a small church, but it's full of people who aren't into playing around when it comes to loving each other and doing what Christ told us to do. We are blunt, to the point, rough around the edges and will be the first to tell you we are the roughest warped boards and bent nails that God ever decided to build with. But, by the grace of God, we go. Love it to death.

Why do you hold on to your faith in a day when you could just as easily stare at a computer screen and just drop out?
Because computers are boring and God is not.

✖

BY DOUG VAN PELT

HOUSE OF HEROES' NEW RECORD, *COLD HARD WANT*, IS INSTANTLY CATCHY AND FAMILIAR FEELING, BUT NOT AT ALL WORN OUT OR STALE. IN FACT IT'S QUITE THE OPPOSITE – WITH A UNIQUE POP SENSIBILITY, INSIGHTFUL LYRICS, AND STELLAR PRODUCTION



On this record I hear influences from everywhere yet you've managed to combine them into a cohesive sound that is distinctly HOH. Is your songwriting intentional in combining all of these elements or is it something that just comes natural?

I think it's a mixture of both, but more on the natural side of things. One of my favorite things about playing in this band is the variety of music we are all influenced by. All of the bands you named are bands that we like to varying degrees. I think that musicians in general are like that for the most part, but I think what sets us apart is that we consciously try to draw from all of the music that we like when we write songs. We mix it all together and see what comes out. My favorite Smashing Pumpkins records had metal, new wave, electro, acoustic/folk and just straight-ahead hard rock all on the same record. That's what we shoot for. A lot of variety that can still somehow fall under the same umbrella.

Any interesting/funny stories form the CHW sessions?

It was an absolute blast! We spent a lot of time preparing and rehearsing, because we knew we only had 15 days to record the whole thing. We did it at Paul Moak's studio (The Smoakstack) in Nashville, and played all of the basic tracks for every song live. I think that rawness really shows. It's a rock record and it's got a lot of feel and vibe. Everyone was involved every day that we were in there and that really kept the spirit of the band up. My favorite story from the recording process comes from the last day of tracking. We wanted a police siren at the end of a song called, "Suspect" and Paul said, "We can do this the easy way, or the fun way." We chose the fun way and walked up to the Berry Hill Police Dept. asking if they could send a cruiser by so we could get a legit recording. Eventually an officer showed up and we recorded his siren. I asked what his name was for the credits and in a tough southern drawl he said, "Just put down Officer Monster from the Berry Hill Police Department."

The title Cold Hard Want is an interesting title for the new record, almost like a statement. What is the title all about?

I think you nailed it. It is a statement and it is meant to sound bold and brash. It's more of an internal mission statement than an arrogant claim, though. It's us saying this is desperate. This is Cold Hard Want to us. It's raw and unashamed. And we're sharing that with the fans and asking them to get on board with us. Asking for accountability, even. If we're not dripping with passion and love and desperation for what we want and who we want to become, then we have failed.

"Remember the Empire" seems to tread into political waters. Is there a specific event that triggered this song or is it just the general state of the Union?

I think it's the general state of the union. We're not amazingly political, but we do pay attention to what's going on. I think we've lived enough life to find that the further you get on either side of the political spectrum, the more dangerous it is. What matters to us is truth, justice and good things like that. Not party affiliations and things of that nature. We've lived long enough to realize that we are hypocrites. We don't always get it right and I think one of the most important things that you can do is realize when you're wrong, admit it, apologize and move on. Really, "Remember the Empire" is about standing up for what you believe in once you truly realize what you believe and have life and death conviction about that thing.

VALUES. IT'S A BREATH OF FRESH AIR IN TODAY'S OVERCROWDED MUSIC MARKET. I WAS FORTUNATE ENOUGH TO ASK TIM SKIPPER A FEW QUESTIONS ABOUT THEIR NEW RECORD.

The lyrics in the song "Comfort Trap" are really insightful dealing with comfort over passion/calling. Could you give us the story behind that song?

Yeah, that's exactly right. That song is about the path that is laid out before all of us as high school ends and it's time to go to college. A lot of my friends didn't really know what to do and so they just went to college with a mind to make as much money as possible. At some point, you get caught up in the rat race and a lot of times get lost in it. More power and status becomes the goal, and it can be very destructive. This song is about the people that lose themselves in that.

The first single "Touch This Light" which uses what I like to call "yell-odies" in the chorus. Is there anything you would like to say here about that song?

Haha!!! Yell-odies is perfect! We actually set out to do that on a few songs from this record. We only had the live show in mind. We wanted "yell-odies" that people could really connect with and sing along with in the live setting. That song was one of the first ones we wrote and it started off as a slower, groovy song. Then we changed the drum beat to be more driving, and that set the tone. The song is about the profound mystery that is God. The way we've seen Him communicate and intervene in our lives. I tend to obsess over anything and everything that doesn't make sense to me in this life. I don't understand evil a lot of times, and I especially don't understand the depth of God's love for us. And I like it that way.

There are a couple of songs dealing with pain endured and what you do with it after the event that caused it ("Angels of Night," "Stay"). Can you tell me more about these songs?

Those songs come from a pretty authentic place. We're all going to experience pain in this life. We all experience loss. When we have enough time to process through that stuff is when we can really learn from it. Johnny Cash talked about that in his autobiography. He said something along the lines of this: "Pain is inevitable. There is no way around it. You can only walk right through it and hopefully come out the other side. You'll never be the same, but at least you're out on the other side." That's what both of those songs are about. Especially "Angels of Night." It comes from a real place of reflection when you've had enough time to go all the way through the tough time.

HOH would now be considered "seasoned veterans" at this point in your career. What keeps you going and making new records?

That is crazy to think about! Seasoned veterans... But you are right. We've been at it for over a decade. I think our profound love of music and love of creating it together is the driving force. I also feel like there is something really profound that we want to say, and we get closer with every record. But I don't feel like we've said it yet. So we keep chasing it.

✖

BY JEF CUNNINGHAM

payable on death

UNLESS YOU WERE TO COUNT THE CHARITY SHOWS, FUNDRAISERS, AND OTHER COMMITMENTS THAT WERE DONE FOR SIGNIFICANT CAUSES, P.O.D. HAD BEEN ON A HIATUS OF SORTS FOR OVER FOUR YEARS. AFTER SELLING MILLIONS OF RECORDS, PUMPING OUT SEVERAL RADIO HITS AND MAINTAINING MOMENTUM WITH 2008'S *WHEN ANGELS & SERPENTS DANCE*, IT WOULD HARDLY SEEM RIGHT FOR ANY BAND TO WANT TO ROLL IT UP WHILE THE GETTING IS YET STILL GOOD. BUT, AS FRONTMAN SONNY SANDOVAL CANDIDLY EXPLAINS IN THIS HM INTERVIEW, THE BAND'S BREAK WAS VITAL FOR HIM, SINCE HE WAS RUNNING DRY AND LOSING HIS RELIGION. NOW, WITH THE RELEASE OF ITS EIGHTH ALBUM, *MURDERED LOVE*, THE SAN DIEGO FOURSOME, PAYABLE ON DEATH, ARE BACK WITH PASSION, PURPOSE AND A GREAT SOUNDING RECORD.

"It felt like it was time," says Sandoval, about getting back to making music with his band. "That's the one thing that we can all really just vibe out on and sometimes it's the only thing that makes sense, when we're jamming together and we have that connection; and obviously the guys trust what I do lyrically and I trust what they do musically. Obviously, I took off not knowing how much time and it ended up being almost close to five years… In my heart I kind of put it all down ... trying to figure out who I am and my purpose, my calling. I wasn't trying to just believe I was saved because I said a prayer so long ago. I just needed to be more intimate with my God and fall at His feet. If that meant giving up P.O.D., I was willing to do that. I felt like God was saying, 'You need to go be what I called you to be. Don't worry about the band. Don't worry about the other guys. You just keep working out your salvation with fear and trembling. And you just walk in my presence.'

"Just trying to figure out how to how to be a good little Christian, you get caught up, man. It becomes religion. It becomes routine. So, for me, just seeing all that and my experiences around the world with Christianity, it was like, 'You know what, man I need to go and sit at the feet of my Jesus.' that's exactly what I did. I needed to go back to that moment when I just cried out to God, and said, 'I need you, Lord.' I know I'm a sinner, but I know that You got a lot to do with fixin' that (laughs). You got a lot to do with making me whole.

"I think for me it became such a brand in going out there and doing show after show. It's a business and, obviously, the whole corruption in this industry... We're just trying to stay fit spiritually. There are so many ways of it just shredding you apart, but you kind of just go 'business as usual,' rather than stopping and saying, 'Wait a minute! I need to make sure that my heart's in good with the Lord.' It just becomes routine out there. I think, for me, it is more routine Christianity. If you know the history of P.O.D., like, we're always too Christian for the world and never Christian enough for the church. You're kind of in no-man's land. You have people that actually don't believe you're saved, so you have the haters and the non-supporters that don't even pray for you because you're on *Ozzfest*. And then you actually have the handful of soldiers that are like, 'I'm down with these guys. I get it. They're not my Savior, but I know they're doing what God's called them to do.' All that."

Longtime friend of the band, producer Howard Benson (Kelly Clarkson, My Chemical Romance, Daughtry) stepped into the studio with P.O.D. to record *Murdered Love*. "We did our first three records with him, Sandoval says of P.O.D.'s relationship with

h: one thing only

BY CHARLIE STEFFENS

Photo: Leann Mueller

"I DON'T MARKET MY JESUS. I FEAR HIM TOO MUCH."

Photo: Leann Mueller

Benson. "We were his first gold record and his first platinum record. Everybody wanted him after that record (*Satellite*) went platinum over and over. He's done everybody in Nashville now. Everybody in the CCM market has Howard Benson as a producer. I guess he's the guy known now for breaking Christian acts into the mainstream. He's done his *American Idols*. He was actually very crucial in getting us back together. He's always kept in touch and has got a real soft spot in his heart. He wanted to do a real rock record and he was tired of just picking any act under the sun and kind of kicked our butts a little in gear. He got us excited about doing a new record."

The songs on *Murdered Love* are a P.O.D. fan's delight, featuring Hatebreed's Jamey Jasta on the brutal opener, "Eyez," and Sen Dog from Cypress Hill on the summery jam, "West Coast Rock Steady."

"Lost in Forever."

"That was one of four demo songs. That was one of the first ones when the guys were just getting together and kind of messing around with a little guitar riff and some keyboards. And I always liked the groove. It's a thought of eternity. I think every human being, whether you're Christian or not, thinks about the afterlife. For me, sometimes it's a peaceful thought and sometimes it's a scary one. It depends on how you're viewing it. Sometimes I think of those who don't know the truth and that's what breaks my heart and that's what continues to burn inside me and to keep trying to love God the best that I can. It's just that thought of the afterlife and infinity. "

"Murdered Love."

"The song is dark and eerie, but it's one of my favorite tracks on the record. It was this thought of the moment that Christ was crucified. The Scriptures say that the ground busted open and the sky was black. It just gives you this whole scenario, and it was just this feeling of being hopeless and lost, for those that believed. It just became this imagery. Anybody who has represented love, whether it was Doctor Martin Luther King and his assassination ... anybody can kind of interpret it, what relates to them. But for me it was the image of Jesus. Obviously, the Bible tells us that God is love."

The final track on *Murdered Love* is a controversial piece titled, "I Am." The song's stark, straight-shooting lyrics, intentionally shake the status quo, to say the least, compared to P.O.D.'s other works. While Sandoval was in Nashville doing some outreach for the local area, he had asked a pastor to listen to the track and give it his appraisal from a lyrical perspective. After hearing "I Am," the pastor told Sandoval that he was "gift-wrapping a bullet" for the Christian church.

"I'm tired of arguing," insists Sandoval, "I get it. I love Jesus, man, but which one, dog? We're going to waste too much time talking about this. Let's go to Jesus. Let's go to the Scriptures. Let's go to the feet of Jesus. He'll make sense to us. We're not listening to this dude or this denomination, or even this cult over here, because it's all lumped into the same thing. And, in the world's eyes, that's Christianity.

"…I know you are the One and only Son of God, but tell me, who the f--- is he?"

"It's so small and insignificant and so ridiculous to the kids that are mutilating themselves," says Sandoval, "that have guns shoved in their mouth, that are being sexually abused – all these people. That word – it means nothing. They don't hear that word, because it's nothing to them. They hear everything else that's said: the honesty. 'I'm that person. I can relate to that. I do believe in Jesus. I want to believe in Him. I can't get with this program sometimes, but I need Jesus.'

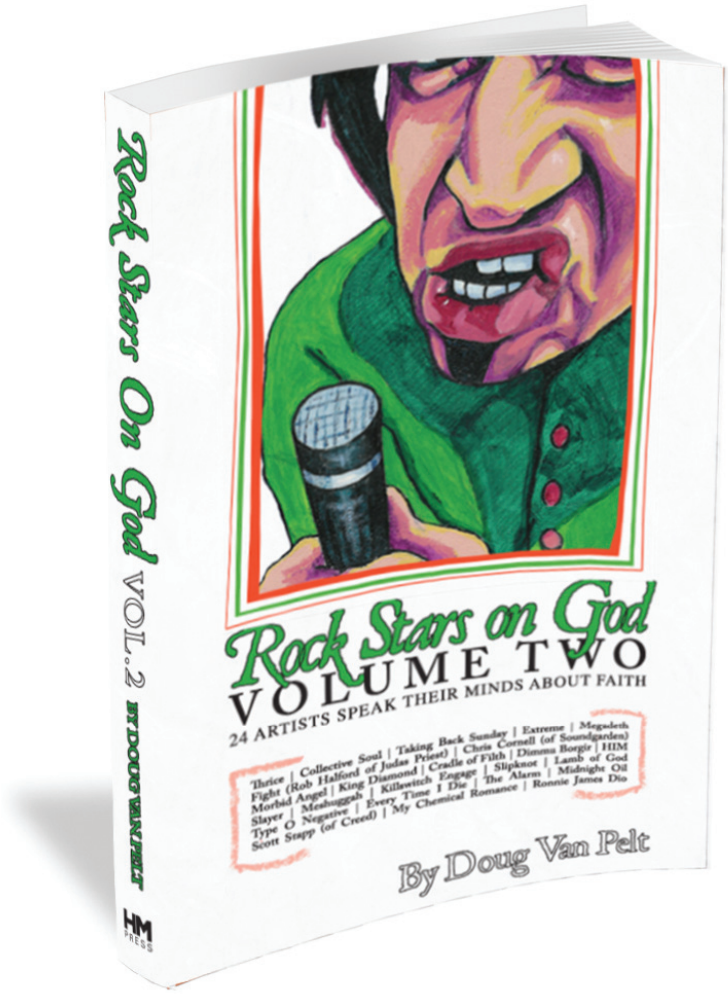
"That song is honest, man. I would hope that as Christians, we're mature and we're in love with Jesus enough to actually get it. I want to encourage every soldier out there that follows Jesus. I do. But, at the same time, bro, I'm so tired of babysitting and walking that line. I don't want you to buy the record. It's not for you. I don't want your money. I never did. I would rather sit down with you and break bread and have coffee and pray with you and actually talk to you, but in the meantime you're saved and you're good, and there're too many kids out there that aren't and don't get it. Half of them are there because they look at us doing what we're doing. Fighting over stupid stuff like this when they want Jesus so bad. They just don't know how to get Him. And when they see us doing this it just reassures them.

"I never marketed my music so that I could sell it to Christians. If you do your homework and your history, I've never been like that. I don't market my Jesus. I fear Him too much. I fear God too much. That's why I have a problem with the industry and the people in it. My heart is that people get saved. When I'm out in the world talking to people that have their hang-ups, who aren't necessarily angry at God, but are angry at these people in this church – I'm tired of arguing with them. I'm tired of defending Christianity with them. They're entitled to their opinion, but they're not entitled to that excuse when they stand before Jesus."

Next month P.O.D. will be hitting the road for a late summer tour with Shinedown, Godsmack, Staind, Papa Roach, and several other big acts in the rock world. *The Rockstar Energy Drink Uproar Festival* will also feature Thousand Foot Krutch. Sandoval is fired up to share the stage with old friends and new ones he will meet on the tour.

"Thousand Foot Krutch is on there," he affirms, "so I'm actually looking forward to getting with those guys. I'm excited because there's so many opportunities. It's going out there and living and walking in the joy and the presence of God. Dude, people see it, man. They feel it and they know it. And it has nothing to do with you being a good Christian. It's you walking in God's power. I'm excited. I think it's going to be one of the dopest tours of the summer, man, and I'm looking forward to whatever God wants to do."

✖


Rock Stars on God VOL. 2
Rock Stars on God
VOLUME TWO
24 ARTISTS SPEAK THEIR MINDS ABOUT FAITH
Thrice | Collective Soul | Taking Back Sunday | Extreme | Megadeth
Fight (Rob Halford of Judas Priest) | Chris Cornell (of Soundgarden)
Morbid Angel | King Diamond | Cradle of Filth | Dimmu Borgir | HIM
Slayer | Meshuggah | Killswitch Engage | Slipknot | Lamb of God
Type O Negative | Every Time I Die | The Alarm | Midnight Oil
Scott Stapp (of Creed) | My Chemical Romance | Ronnie James Dio
By Doug Van Pelt
HM PRESS

Hear what *HM Magazine* says about *Rock Stars on God, V.2*:

"Unbelievable! Outstanding! Amazing! And we're not just saying that because these interviews came from our pages. Hey, wait a second!"

☆☆☆☆☆

Volume 2 of the popular *Rock Stars on God* series. This collection of 25 interviews from the pages of HM Magazine features:

Thrice, Collective Soul, Taking Back Sunday, Extreme, Megadeth, Fight (Rob Halford, Judas Priest), Chris Cornell (Soundgarden), Morbid Angel, King Diamond, Cradle of Filth, Dimmu Borgir, HIM, Slayer, Meshuggah, Killswitch Engage, Slipknot, Lamb of God, Type O Negative, Every Time I Die, The Alarm, Midnight Oil, Scott Stapp (Creed), My Chemical Romance, Ronnie James Dio.

HM PRESS

Get it now at **hmmag.com**

HM Press like us on facebook

Album reviews

35 ALBUMS 38 GEAR, GADGETS, COMICS, BOOKS & FILM

P.O.D.

MURDERED LOVE

Murdered Love is P.O.D.'s first full-length album since 2008's When Angels & Serpents Dance, and finds the group both enthusiastic and rejuvenated, with an album that has all the elements we've come to love about this San Diego area band. Singer Sonny Sandoval sings, raps and roars all over this collection of songs, while guitarist Marcos Curiel throws down monster guitar riffs.

Lyrically, this album is as spiritual as it is social. For instance, the angry "Eyez" rants like an angry Old Testament prophet, warning the world about God's judgment. "Babylon the Murder" similarly predicts the ultimate demise of all false gods, while exposing the world's overwhelming darkness. Musically, "Babylon the Murder" comes off like a Bad Brains blast, matching reggae and screamed vocals with a big, beefy guitar riff. There are moments where Sandoval also comes off heavenly-minded, as well. Both "Lost In Forever" and "Higher" find Sandoval contemplating heaven, a place far and away better than this evil world.

P.O.D. saves its best for last with an angry song called "I Am." On it, Sandoval checks off a laundry list of undesirables, including "the murderer, the pervert, [the] sick to the core." He asks Jesus, "Would you really want to die for me?" It's a harsh and an incredible question. These words bring out in blood red living color just how amazing God's grace truly is. If everyone was a sharp dressed, Sunday morning church attendee, Christ's sacrifice might seem inevitable and reasonable. Ah, but when Christ shed His precious blood on the cross, love was indeed murdered. P.O.D. doesn't take this supreme act lightly, which

➡

Rating system

05 *CLASSIC*
04 *FABULOUS*
03 *SOLID*
02 *SUSPECT*
01 *AMISS*
***** *1/2*

is why so much of its music is so darn heavy. You won't get the warm fuzzies listening to this music, but you won't ever forget it, either. [RAZOR & TIE] DAN MACINTOSH

CELLDWELLER

WISH UPON A BLACKSTAR

Finally, after years and years of soundtracks, sound bytes, instrumental excerpts and endless remixes (which were great, by the way) Klayton finally nailed it! *Wish Upon A Blackstar* is a monster ... 74 minutes of audio bliss. The songs (and yes, they are 4 to 6 minute compositions) are diverse and melodic with catchy "witty and wise" vox to boot. Electronica never sounded so good with everything from dubstep, D&B, trance, to pop, rock … words fail to describe the heaviness, massiveness, expansiveness of these songs. "A deafening parade of duplicity," (from "Louder Than Words") just one example of the lyrical genius … and imagine Klayton singing, "Sing Hallelujah" (from "Blackstar")? Songs like "Eon," "Birthright" and "Unshakeable" are just huge, so much going on – the complexity of the arrangements juxtaposed with simple melodic vocals. Overall, this way surpasses last year's *The Complete Cellout*, which had a more trance/dance vibe to all of the mixes. I don't know if Klayton has it in him to surpass Trent Reznor ... but if this release is any indication of the way he is moving, I'd say it's possible. A masterpiece well worth the long wait, don't waste your money on downloads … get the CD and tax your system to the max … electronic ecstasy! [FIXT] JONATHAN SWANK

WOLVES AT THE GATE

CAPTORS

This is one band that has truly surprised me. Wolves At The Gate brings an amazing mixture of loud and soft vocals, heavy, yet melodic guitars and energetic drumming. There seems to be no shame in any aspect when it comes to their music. Lead vocalist, Nick Detty, truly wears his heart emotions on his sleeves, writing honest lyrics about faith and love. The musical structure on *Captors* stays consistent and on point without being experimental. Usually bands with the sound that W.A.T.G. present have breakdowns to fill up musical gaps, but somehow this group pulled it off without any by creating smooth, creative choruses and bridges. If you were a fan of Beloved and the newer sounds of Haste The Day, give *Captors* a listen. I can't wait to see what this band cranks out next. [SOLID STATE] DAN GARCIA

GIDEON

MILESTONE

On their debut album for Facedown records, the guys in Gideon forego all the pleasantries and get straight to the point. Their brand of hardcore doesn't play footsie with punk or metal or any other subgenre, but is content to pummel you early and often with a very current and fresh version of hardcore's best offerings. Reminding one at times of Underoath's latest album, but without all the bells and whistles, Gideon shows ability beyond their years with many tight sounding riffs and vocals that range from intense to downright guttural. They seem to have perfected the art of a well placed, syncopated, stutter-step rhythm, where all the instruments function as one, dropping breakdowns like bombshells. A refreshingly tight sound for a debut album, and a band that appears well worth keeping an eye one. [FACEDOWN] TIM HALLILA

HOUSE OF HEROES

COLD HARD WANT

These heroes' house thankfully features a kitchen where the spice rack is filled to the brim with plenty of variety. This trait is exemplified by the many different tasty flavors featured on *Cold Hard Want*, the act's latest. "The Cop" is acoustic and sonically similar to The Shins, while "Dance (Blow It All Away)" mixes The Killers with The Hives for an emotionally pop-rocking tour de force. The latter sticks to rock guitar basics, but "Comfort Trap" features the sort of electric lead guitar lines more associated with modern alternative acts like Muse. *Cold Hard Want* may not be overtly spiritual, but it's difficult not to hear lyrical lines such as "I get lost in a sea of grace," which they sing in "Touch This Light," and not also think about how it describes the Christian life. During this 2012 summer of Batman, Spiderman and various avengers, any band that can make music as fine as *Cold Hard Want*, is one we can all give the hero's welcome. [GOTEE] DAN MACINTOSH

7 HORNS 7 EYES

THROES OF ABSOLUTION

Some bands burst upon the scene with such precision and startling aggression that they become known as instant worst-kept secrets. Metal afficionados nod and wink as they turn their friends onto sonic gems like S7H7E. This ain't this Seattle band's first walk in the park, as fans of their self-titled EP (2006) or their "Convalescence" instru-single (2011) will attest. The dynamics of earlier material (long keyboard intros, didgeridoo swells, etc) are present in the nine tracks on *Throes of Absolution*, but the machine-like drumming/wall of riffs are produced beefier. The freshness and intensity reminds me of other metal discoveries of the past (Meshuggah, Extol, Vengeance Rising). [CENTURY MEDIA] DOUG VAN PELT

YOUR MEMORIAL

REDIRECT

This sophomore effort from Your Memorial captures a band in the midst of an assent. On this second outing, the instrumentation is tighter, the vocals more mature, the production more refined. *Redirect* represents a step up across the board. The album begins with ambient instrumentation serving as a backdrop for audio of a sermon about the Christian life. From there, Your Memorial launches into an onslaught of songs reminiscent of a less metal-y, down tempo version of August Burns Red, favoring more riff based intensity over lead guitar acrobatics. Occasional clean vocals and melodic passages break up the heaviness just enough before the dial is cranked up once again. Is there room for more improvement from this outfit? Sure, but the first giant step has clearly been made. [FACEDOWN] TIM HALLILA

Ratings

	DV	Writer
P.O.D. *Murdered Love*	04	03
Celldweller *Wish Upon A Blackstar*	04*	05
Wolves At the Gate *Captors*	03*	04
Gideon *Milestone*	04	03
House of Heroes *Cold Hard Want*	04	04
7 Horns 7 Eyes *Throes of Absolution*	04*	
Your Memorial *Redirect*	03	02*
KB *Weight & Glory*	04	03*
Come What May *Strange Dialect*	03	02
Celldweller *Live Upon a Blackstar* (DVD)	04*	
Love Is *Shelter* EP	03	03*
Saint Desperate Night	04	04*
Project 86 *Wait for the Siren*	04	04
Loud Harp *S/T*	04	03*
With Shaking Hands *Armor of Light* EP	03*	03*
The Devil Wears Prada *Dead & Alive* (CD/DVD)	04	

KB
WEIGHT & GLORY

Is it me, or are more people within holy hip-hop less prone to fall for the various forms of creeping crud infecting evangelical Protestantism in recent years? In that regard, Kevin "KB" Burgess' first official album (after the nigh obligatory mix tape and guest shots on labelmates' projects) is right solid; in one of *Weight & Glory*'s spacier and most earworming cuts, "Church Clap," he goes so far as to mention "ohmygoo'ness" doctrine, and in a good way. Elsewhere, the star of the set and his Reach Records retinue address subjects such as holiness, right living, maintaining a consistent witness and a pun involving Will and Willow Smith sure to bring about as many grins as groans. It probably is me in this case, but the closer KB sticks to street instinct over pop (read: most often sung) hooks, the more engaging he is to an older school head like me. It might figure, of course, that the tunes with the crooning deliver on the most affecting and tenderest upshots. So, in attempting to be most all things to most all hip-hop fans, he seeks to appease the underground and the radio contingent. And does a respectable job of maintaining the balance. ~~[REACH] JAMIE LEE RAKE~~

COME WHAT MAY
STRANGE DIALECT

If you like blast beats, dissonant guitars and passionate vocals, then Athens, GA's Come What May's debut album, *Strange Dialect*, is for you. At times chaotic and brutal and while at others pensive and melodic, the band at times seems to suffer from an identity crisis. The brand of melodic metal displayed throughout this album, while performed with precision, skill and passion, is unfortunately a little on the forgettable side. The true highlights here are when the band lets their metal guard down, putting away breakdowns for a more straight-ahead melodic mid-tempo type of moody pop on "Dusty Hymnal" & sprinkled throughout the rest of the album for flavor. For the band's first full length LP, *Strange Dialect* shows some real promise hinting at elements that, if explored properly, could lift them above the din of an over-saturated melodic metal genre. ~~[THE CADENCE] JEF CUNNINGHAM~~

CELLDWELLER
LIVE UPON A BLACKSTAR (DVD)

Music this awesome and this steeped in technology was made for formats like DVD (and hi-def Blu-ray). Fans of Manson, Reznor, Skillet and Skrillex must own this ... now. Besides showing off the best of Klayton's material with double drums, keys, programming and three giant video screens, the discs have mega bonus features, like alternate viewing, all 11 backing videos, music vids, behind-the-scenes docs/tour diaries. Edgy and excellent. ~~[FIXT] DOUG VAN PELT~~

LOVE IS
SHELTER EP

Northern California's Love Is will surely catch the ears of listeners who like uplifting Christ-centered indie rock. Brett Miller, vocalist and songwriter for Love Is pours his heart into this light-rockin' 5-song EP of praise and worship that fans of The Rocket Summer are sure to dig. Miller's voice is as catchy as the hooks in his songs. Each track on the *Shelter* EP has its own distinct deliberation with thoughtful lyrics. Three of the record's songs have a rock and roll-y feel to them, while the two are performed acoustically and sung with passion. "Dear God" is a moving love letter reminding us that we're "so far from alone." I'd love for my church's worship team to play that one. Just when Miller gets you with "Stay," he up and leaves – EP over! A fine offering from Love Is. More please. ~~[COME&LIVE] DON REDONDO~~

SAINT
DESPERATE NIGHT

There is much of the old Saint that I've loved and championed for almost 30 years (gulp) here, but thanks to axeman Jerry Johnson and newcomer Jared Knowland on drums, the band is tighter than ever, and with *Desperate Night* and its predecessor *Hellblade*, Saint is churning out the best of their career. Bookended between "The Crucible," an instrumental eerily reminiscent of Priest's "Metal Gods," are some crushing, relentless tunes like "Crucifed", "The Key," and the anthemic "Let It Rock" that would rival current power metal heavyweights Cage, the classy title track with bluesy feeling, the Josh Kramer- penned "Zombie Shuffle," and even a redux of "To Live Forever" from the ill fated The Perfect Life EP. Even the mid paced rockers have that pulsing rhythm that stays in your head. All without losing the dark imagery and the end is near urgency that main man Rich Lynch has always made Saint out to be. Cool cover art on digipak with the play on desperate knight/ desperate night. Buy this near perfect gem now at saintsite.com or your favorite online outlet. ~~[ARMOR] CHRIS GATTO~~

PROJECT 86
WAIT FOR THE SIREN

Inspiration is an intangible: either a band sounds inspired or it doesn't and Project 86 most certainly comes off born anew with *Wait for the Siren*. With war analogies running through its lyrics, vocalist Andrew Schwab takes these fighting words and shouts them out with undefeatable warrior's battle-ready attitude. Schwab produced the CD with Steve Wilson, and together they've created a beautifully beefy hard rock album. Project 86 has a reputation for being a pioneering metal/hardcore band, yet the group still has the ability to surprise, which it does with the unexpectedly melodic "Blood Moon," a song that brings to mind the best elements of Pink Floyd-styled progressive rock. *Wait for the Siren* includes special guest appearances by Bruce Fitzhugh of Living Sacrifice and Brian "Head" Welch, formerly of Korn, but it's this inspired collection of new songs that makes the new release truly special. Don't wait for any siren; make Project 86's new album the very next sound you hear. ~~[TEAM BLACK] DAN MACINTOSH~~

LOUD HARP
S/T

A duo, Loud Harp was never intended to be. The two dudes got together when they were writing songs for another band, and then, self-proclaimed, these nine songs came out "in response to God's overwhelming presence in the midst of a season of doubt." The record certainly sounds like it. It's very subdued, even when the dynamics are high (think Explosions in the Sky meets Sufjan Stevens sans distortion). If you were to put it on, despite it being a positive plea for God's help, you'd wonder why they were so upset. Listen to it with headphones on and you'd swear life turned into a mid-2000s Zach Braff movie. This is all not to say it's a bad piece of work. It's really well done. The record takes you on movements like a ship at sea. Its biggest is that it feels like it may take many of the same movements song-to-song. It's not a record you'd listen to everyday, but when the time is right, it'll fit your mood perfectly. ~~[COME&LIVE] DAVID STAGG~~

WITH SHAKING HANDS
ARMOR OF LIGHT EP

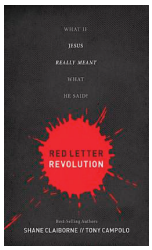
Hailing from the Dallas/Ft. Worth area, With Shaking Hands combines elements from Metal-core/hardcore with dance/electronica to create an accessible hybrid. Good production and accomplished songwriting made this 6 song EP an enjoyable listen. After an instrumental intro called "Creation," come 2 of their strongest tracks "Still Waters" and "Arma Lucis" both with tight syncopation, heavy guitars, and almost "tough guy" hardcore breakdowns. "Better than Gold" took a few listens to grow on me, but after a few turns it became one of my favorites with it's more electronic verses and catchy guitar driven bridge/outro section. While their approach to these elements isn't anything new, the song writing and energy makes it worthy of a listen. This EP shows some real promise, and really grabbed my attention. Very interested to hear what comes out of this band on their upcoming full-length release. ~~[PHM] JEF CUNNINGHAM~~

THE DEVIL WEARS PRADA
DEAD & ALIVE (CD/DVD)

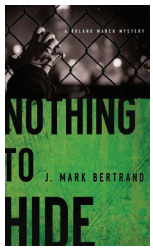
A few of my friends think TDWP suck live and they wonder why the band would put this on display with digital evidence. These critics obviously haven't seen "Sassafras," "Kansas," "Dogs..." or "Outnumbered" come to life on these discs in all their sonic glory. Even though it's not mixed in 5.1 Surround, it's full-sounding and you feel the double bass drumming. It's a great show and the behind-the-scenes footage is endearing. ~~[FERRET] DOUG VAN PELT~~

LIFEstyle

books & graphic novels

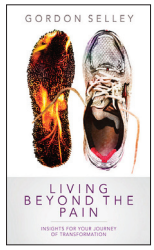


RED LETTER REVOLUTION
SHANE CLAIBORNE & TONY CAMPOLO
Red Letter Revolution is about politics, but it's fresh. It's about theology, but it's real. It's about economics, but it's interesting. It's about Jesus, who longs to transform the world despite the embarrassing things his followers have done in his name. For conservatives and progressives, skeptics and believers, *Red Letter Revolution* undertakes the world-shaping mission to understand how Jesus' words could change everything – if we'd only give them a chance [Thomas Nelson]

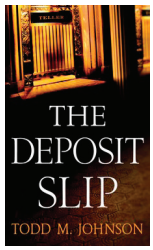


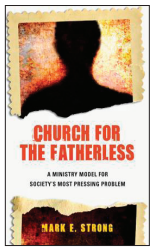
NOTHING TO HIDE | J. MARK BERTRAND
A grisly homicide uncovers an international threat. The stakes have never been higher for Detective Roland March. The victim's head is missing, but what intrigues March is his hand. The pointing finger must be a clue – but to what? According to the FBI, the dead man was an undercover asset tracking the flow of illegal arms to the Mexican cartels. To protect the operation, they want March to play along with the cover story. With a little digging, though, he discovers the Feds are lying. And they're not the only ones. [Bethany House]

LIVING BEYOND THE PAIN | GORDON SELLEY
Gordon Selley has literally gone from a bed-bound existence to totally reconstructing his life. From his 18-year journey (so far), Gordon has found another way to express his desires of helping others who are living with chronic pain, who are overweight, or who have succumbed to mental defeat and have lost hope. [Selley Enterprises]

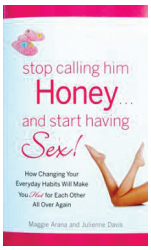


THE DEPOSIT SLIP | TODD M. JOHNSON
Check out this fun and unwinding plot: While clearing out her father's safe deposit box in the wake of his death, Erin Larson found a slim piece of paper – a deposit slip from the local bank for ten million dollars. The bank has denied any record of the deposit, forcing her into a bitter lawsuit – a legal battle that has led to intimidation and threats and driven her first lawyer to withdraw. When Jared Neaton receives the call about Erin's case, he recognizes it as a "breakthrough" case. It would mean a journey back to his own hometown of Ashley, Minnesota, a place he had resolved to leave forever. Jared soon learns that it will also mean a struggle extending far beyond the courtroom – with much more at risk than money. [Bethany House]



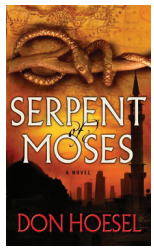


CHURCH FOR THE FATHERLESS | MARK E. STRONG
Forty percent of children in the U.S. will go to bed tonight in a home without a father. Studies show that people without fathers are at much higher risk for low educational performance, drug abuse, crime and poverty. The church is uniquely positioned to minister to the fatherless, both within its own community and in society at large. Strong shows how we can make our churches places of refuge for our nation's fatherless. Churches can reveal a true picture of God as loving Father through mentoring both children and dads, meeting the practical needs of children, and much more. [IV Press]


stop calling him
Honey...
and start having
Sex!
How Changing Your Everyday Habits Will Make You Hot for Each Other All Over Again
Maggie Arana and Julienne Davis

STOP CALLING HIM HONEY & START HAVING SEX
MAGGIE ARANA & JULIENNE DAVIS
This isn't a book you'll find in Christian bookstores, but it's not a secular plot to destroy marriages, either. It's an irreverent and honest guide (written mostly for women) that looks at the root causes that can chip away at the "glue" that bonds couples. The primary concept tackles why terms of endearment such as "honey" can be harmful, and how sharing everything, including hygiene habits can hinder sexual desire and attraction. The authors also show how arguing is an important factor in bringing couples closer together. [HCI]

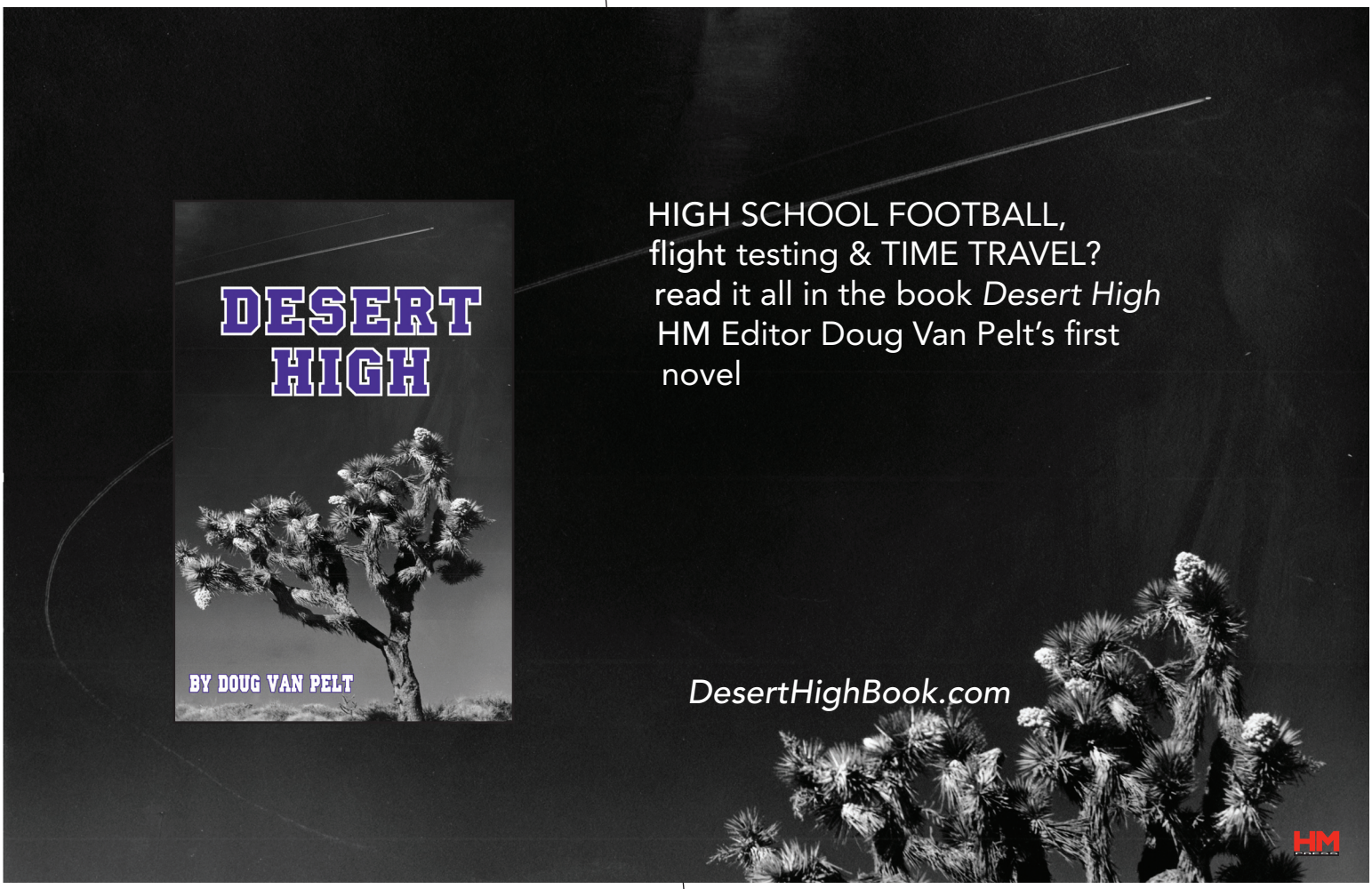
SERPENT OF MOSES | DON HOESEL
Imagine if that legendary brass serpent figure had been unearthed after millennia. Now the Israeli government wants it back and they will stop at nothing to get their hands on it. Yet they're not the only ones who covet it. Archaeologist Jack Hawthorne travels to Libya intent on recovering the sacred object, but one does not cross the Mossad and expect to walk away without a fight. Drama. Intrigue. Ancient symbolism. Hmmm. [Bethany House]



LIFEstyle gadgets

STRAP CADDY SEAT BELT PHONE HOLDER
I always love gadgets that are invented by necessity. With more and more (wise) laws making it illegal to talk on a cellphone in your hands while driving (ever notice how those holding a phone will drive slower? Does that annoy you, too?), something like this is necessary to make talking on the phone and driving safer and legal. This little thing is not as easy to attach to the over-the-chest seatbelt as I would have liked, but it's easy enough and it puts the iPhone (4 and 4S) just beneath your mouth, so talking on the speaker phone is a cinch. Answer will still necessitate looking down and off the road (yikes), but the rest of the conversation is completely hands free. The patent is still pending, but this device should be available at press time. [strapcaddy.com] [Price: $19]

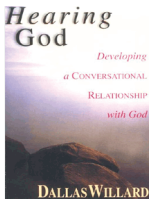
GREEN BULB XSTYLUS TOUCH
The XStylus Touch allows students to easily take notes in class on their iPad 1 (& 2 & new). The ergonomic, wide group, stainless steel touch pen is compatible with all capacitive touch screens and optimized for sensitivity, allowing the XStylus Touch to glide smoothly, simulating the user experience of a quality fountain pen.
[greenbulb.com/xstylustouch] [Price: $39]



EERS™ PCS-150, PCS-250 EARBUDS
Tune out your noisy classmates in the library to focus on your studies with eers. These custom earbuds offer an enhanced SonoFit™ Fitting System featuring single button activation that allows the earbuds to mold to the unique shape of an individual's ear canal in just five minutes, providing maximum comfort, exceptional sound and a secure fit. Plus, they allow you to answer phone calls on a Smartphone through the use of the integrated in-line microphone.
[sculptedeers.com] [Price: $199, $299]

LIFEstyle film

FREEDOM FIGHTER
Rev. Majed El Shafie was arrested, tortured and sentenced to die in Egypt because of his faith. Today he lives in Canada and fights for those persecuted around the world. Pressuring governments and challenging both world and spiritual leaders, Majed has not been afraid to put everything on the line to help those in need, includng his life. [One Media]

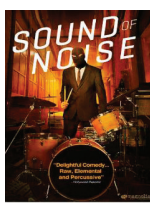


HEARING GOD | DALLAS WILLARD
This awesome author shares insight (along with Richard Foster and John Ortberg) on the sometimes mysterious theme of hearing the voice of God. If you ever wanted a practical guide and teaching on the subject, check out these six different 30-minute sessions and bonus conversations. I found much to appreciate from the in-depth but not over my head teaching, and also found myself tickled watching Willard talk, as his facial expressions remind me of guitarist Jimmy Page. [IVP]

THE HM MAGAZINE PODCAST IS ALWAYS FREE

PODCAST.HMMAG.COM

SOUND OF NOISE
Any movie with a band wearing skimasks gets my attention. I'm glad this one did, because it was funny. Police officer Amadeus Warnebring (Nilsson) grew up in a musical family (With a first name like Amadeus, who would've guessed?), but he hates music. This makes his law enforcement task difficult when a band of renegade musicians sets out on planned flash-mob performances throughout the city. [Magnolia]



HIT SO HARD
This is like a backstage pass to the hard-hitting life of another member of Hole. The sub-title, *The Life & Near Death Story of Drummer Patty Schemel,* reveals how rough her life of addiction was at times. Thanks to her habit of documenting her life, we see lots of rare behind-the-scenes moments with her, Hole and, of course, Courtney Love's famous husband, Kurt Cobain. [Well Go USA]

LIFEstyle gear

GRETSCH ELECTROMATIC BASS

Bassists now have two new options in the Gretsch Electromatic line, the G5440LSB Electromatic Hollow Body Long Scale Bass and the G5442BDC Electromatic Hollow Body Short Scale Bass. Both are equipped with two powerful new "Black Top" Filter'Tron bass pickups, bound bodies, sound-post bracing, elegant bound f holes, maple necks, bound rosewood fingerboards with 22 medium jumbo frets and hump-block pearloid inlays, three position pickup switches, classic "G" arrow control knobs, rosewood-based four-saddle Adjusto-Matic bridges and "G"-cutout tailpieces. The G55440LSB has a single-cutaway body and 34" scale length, and is available in Black and Orange; the G5442BDC is a double-cutaway with a comfortable short 30 ¼" scale length, and is available in Black and Red. [gretschguitars.com]

ELECTROMATIC HOLLOW BODY 12-STRING

Twelve-string players will be glad to hear the new G5422DC-12 Electromatic Hollow Body 12-String, which sparkles with the lushly full and distinctively chiming sound that only comes from 12 strings. It also features the new "Black Top" Filter'Tron humbucking pickups, and comes complete with a bound double-cutaway hollow body, with sound-post bracing and elegant bound f holes. Other features include a maple neck, bound rosewood fingerboard with 22 medium jumbo frets and hump-block pearloid inlays, silver plexi pickguard, three-position pickup switch, classic "G" arrow control knobs, rosewood-based Adjusto-Matic bridge, "G" cutout tailpiece, vintage-style open-back tuners and chrome hardware. Available in Black and Sunburst.
[gretschguitars.com]

ELECTROMATIC HOLLOW BODY LEFTIE

The G5420LH Electromatic Hollow Body Left-Hand model is a new Gretsch guitar with a bound single-cutaway hollow body featuring sound-post bracing and elegant bound f holes. Other features include a maple neck, bound rosewood fingerboard with 22 medium jumbo frets and hump-block pearloid inlays, silver plexi pickguard, three-position pickup switch, classic "G" arrow control knobs, rosewood-based Adjusto-Matic bridge and harp tailpiece, vintage-style open-back tuners and chrome-plated hardware. Available in Orange and Aspen Green. [gretschguitars.com]

RELIC LA CABRONITA GUITARS

The latest additions to the growing Cabronita™ family are the Relic La Cabronita "Boracha" Jazzmaster® and Relic La Cabronita "Boracho" Bass. Released in 2011 with a single pickup, the Cabronita Jazzmaster is now upgraded with monster-sounding dual TV Jones® Power'Tron™ pickups. Other features include a hand-selected lightweight ash body, one-piece maple neck with large "C"-shaped profile, and custom S-1™ switching. Both models are available in Black.
[fendercustomshop.com]

1963 HEAVY RELIC® STRATOCASTER®

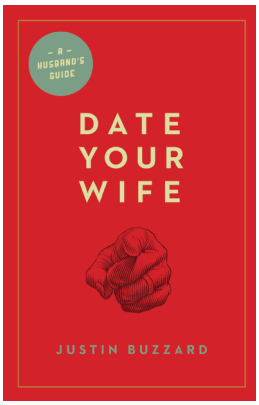
This rugged beauty offers upgraded features and a serious relic treatment. Available in Black, it has a carefully selected alder body, mid-'60s oval "C"-shaped maple neck, 9.5"-radius rosewood fingerboard with medium jumbo frets, Texas Special pickups (neck, middle), Duncan® JB Model™ SH-4 pickup (bridge), five-way switching and a push-pull volume pot that splits the bridge pickup.
[fendercustomshop.com]

1959 HEAVY RELIC TELECASTER®

A workhorse tone-machine, this thing offers the kind of premium features usually reserved for master-built models. Available in Celadon Green, it features a Twisted Tele® neck pickup and Nocaster® bridge pickup – a blistering combination further intensified by a four-way pickup selector switch. Other features include a hand-selected alder body, maple neck with '57 soft "V"-shaped profile, medium jumbo frets, and custom wiring. [fendercustomshop.com]

1969 RELIC STRATOCASTER

This guitar has the Custom Shop's most requested features, including a hand-selected alder body, reverse-headstock maple neck with 1969 "U"-shaped profile, 9.5"-radius round-lam maple fingerboard with medium jumbo frets, '69-style Stratocaster pickups hand-wound by Abigail Ybarra, five-way pickup switching and modern wiring.
[fendercustomshop.com]



DREAM BIG... IN YOUR MARRIAGE

Justin Buzzard

Husbands should be big dreamers.
Most musicians have a natural tendency to be dreamers. Men, you should have a bigger dream for your marriage than your wife has for your marriage. You are the leader of your marriage. And, men, you should have a bigger dream for your marriage than you have for your work or any other responsibility or interest in your life. You should have a bigger dream for your marriage than your music career. Next to your relationship with Jesus, your biggest dream should revolve around how to steward the marriage God has given you – how to best cultivate and guard the wife God has entrusted to you.

Have A Plan
It's one thing to speak vows, it's another thing to keep vows. It's one thing to dream big about your marriage, it's another thing to pursue and implement that dream. A dream drives a marriage and a plan cements the new realities you want to see in your marriage. To date your wife, you have to plan to date your wife. A ship without a sail and rudder set in a deliberate direction will never make it to the other shore, it will simply drift at sea. A plan for how to date your wife is your sail and rudder – it will take you to your desired shore.

I know men who have pages and pages of plans for their business, their bands, their finances, getting their new guitar, but have never written down a single sentence of planning for their marriage. Vows, dreams, ideas, and good intentions aren't enough. A man needs to plan. You need more than passion to lead your marriage into new territory; you also need a practical plan. Once a man recovers a God-given, gospel-powered dream for his marriage, I encourage him to view his marriage in one-year chunks and to draft an annual plan for how he will date his wife.

Plan for the Air War and the Ground War
Drafting an annual plan for dating your wife starts with the "Air War" of your marriage – this is planning for when your B-52 Bombers will fly overhead to drop major artillery and troops in support of your marriage, helping you push your marriage forward in significant ways. In my book, *Date Your Wife*, I show how to color in the annual plan by looking at the "Ground War" of your marriage – the daily and weekly work on the ground and in the trenches that often goes unnoticed, but makes a big difference in the long haul.

There is no one right way to do this. Every marriage is different. Every wife is different. You need to create an annual plan that's unique to the dream God has given you for your marriage and your wife. But to help with the unique challenges of husbands on the road, I've come up with some suggestions gleaned from a long-time touring husband and his wife of 29 years:

- When you are home, be home. No calls, texts, emails, meetings if you can help it. Or schedule official band business in block times so your wife/children know when you are and are not available. And then stick with it.
- Schedule specific time for you and your wife to go out, just the two of you. Even if the only thing you want to do after being on the road is stay at home. Create a night out that would be special to her.
- Find a mentor, fast. Look for another, typically older man, with a strong marriage to be your relationship mentor. Ask for accountability and transparency in the relationship. Suggest the same for your wife as she is at home.
- Remember the small things … even when on the road. Keep in mind special daily events going on at home while out on the road. Text your wife when she has a big work deadline. Email or skype with your children to talk about their day at school or on the playing field.
- Laugh often with each other … but not at each other. Find humor in the oddity of your touring musician life.
- Don't minimize your wife's life back at home. Help her to remember what a valuable part of your family she is playing while you are on the road.
- Don't glamorize your life on the road. It's a grind and it is smart to remember you are not defined by your role in the spotlight.
- Pray with your spouse both in person and on the telephone while on the road.
- Figure out your community – together. Perhaps there is somewhere you two (or as entire family) can volunteer. Just because you are gone often for your touring, it does not mean you can get a pass from being a part of a church community. Find out how to do that together.

VOL. 9 – DREAMING FOR THE GOLD | MATT FRANCIS

His name was Bob. If he had a last name (as people do) I wouldn't even want to know it, because Bob was so complete in its one-syllable glory – Bob, the morgue security guard, who moonlit by performing autopsies on the side. That's a career path. His hair was neatly trimmed down to his skull, just showing signs of white, his ears pierced with studs. He was one of those rare and magnetic people, so excited to bring others into their world that the electric exuberance just flowed out of him. His world, of course, sawed open dead bodies on stainless steel tables.

In 2006 I made a feature-length video film (a comedy with dead bodies stolen from a morgue – and expert consulting from Bob).

This is both wholly unimpressive and completely understated.
Anyone can make a movie (i.e. complete a movie). Completing a movie gives no indication of quality. It simply implies that there are images displayed for a length of time. It does not imply cohesion of ideas, camera set ups and locations, or even a working script to shoot off of. It does not imply video format, and given the advent of digital, shooting is cheap and storage is endless.

Yet crafting a feature-length video film is an absolute achievement and marathon of perseverance.

My script was overlong and redundant. I didn't think I could write enough. This led to random philosophizing between characters that didn't advance the plot and bogged down the run time (strangely enough, this proved to be an indie cliché I inadvertently stumbled onto as it was gaining prominence). The camera work was expectantly dicey. I was so short-crewed I often had out of frame actors holding boom and composing shots. Production went overlong, up to the week of the premiere where over 500 people showed up to see my two-hour disaster. The buzz on campus was only boosted by various problems plaguing production; getting kicked out of the local morgue because, although we had the base clearance, it didn't go high enough (apparently it's a bio-hazard). Also, in filming the many driving scenes (and one aborted car chase), we were pulled over for suspicious behavior with a bloody police officer costume, three very fake looking air-soft pistols, and one very real looking blank-firing pistol in the backseat.

But this isn't about praising my accomplishments, be it the process or reality of the finished product – a delightfully offbeat mess. No, this is about what could have been, and during production, what it intangibly was inside my own idealism.

And that idealism had a soundtrack, and that soundtrack was the same as the film itself, and that soundtrack was Joe Christmas.

Joe Christmas sounded like Dinosaur Jr. They had fuzz-distorted guitars, lo-fi production, and a high-nasal register vocalist, buried in the mix, who kind of mumbled and mused over their sonic rumblings. To me, this equaled very indie. Naturally, there was no better way to share with the world (or, few hundred people) how indie my film was than by having the farthest thing from mainstream, over-produced music I could find.

I first fell for the band, and subsequently picked up their '97 Tooth and Nail debut *Upstairs, Overlooking*, after seeing the video for "Coupleskate" on a video compilation. The song was a beautiful, off-kilter ode to high school skating parties, with the classic boy-ask-out-girl scenario (the video a time capsule of 90's indie rock, ripe with unattractive, unfashionable people who actually look comfortable in their own, unpretentious skin). The song delivers with a simple, churning riff that is recycled throughout the song and that ever tasteful chorus: "Hold my hand, skate with me/Round and round with the girl of my dreams."

The process went something like this: I would blanket e-mail bands for song usage rights but word it for entire discographies (more so an artist's blessing; ignoring that they don't typically own the rights to their songs). It just gave me more options. There's really no risk, save association with a subpar product. In the off-chance it makes it to a festival (meaning worth seeing), that's free promotion for the artist. In the extreme off-chance it gets picked up for distribution, the band/label renegotiates with the knowledge of the cost of sale, at which point the music is integral to the film and its success. The Christian alternative market was a gold mine of understated and occasionally subliminal recordings that never found their audience. Either I won hearts as a filmmaker and showed the recordings to a new audience, or I died quietly as a filmmaker and the songs tanked unheard inside my product. I asked Joe Christmas for their entire catalog based on their first LP. When they agreed, I realized that there was an entire unheard album for my ears and film consumption.

Then I got *North To The Future*. And then I heard "Scrabble Girl." The song eases you in before exploding in lead guitar that played like an overture. This became the main theme of the movie; the album even closed with a half-time organ-led reprise of the same.

My only ambition had been to make a feature length. I finished the first draft and thought I had something on my hands. Preproduction picked up and the general buzz was excitement; I slowly convinced myself this movie could be that sleeper indie hit that Hollywood loved to tout and people loved to see to prove how cinema-conscious they were (kind of like when *Napoleon Dynamite* made the rounds a year prior; hailed as Wes Anderson-like because the broad, indie-favorite term "quirky" could apply to aspects of both. [P.S. My script was quirky]). I pictured it overtaking film festivals as the come-from-behind audience favorite. Critics would claim how charming and offbeat it was; they would marvel at the life-like dialogue about seemingly mundane things, a summation of the inner hopes and failures of a generation. Most would laugh at the understated dry humor and state how much funnier it got with repeated viewings. Some just wouldn't get it.

None of this happened.
Yet it was an amazing experience. From securing the working morgue at a hospital, getting an old warehouse for a shootout scene, perfecting a recipe for fake blood in both color and consistency, using a blank-firing gun and constructing a working squib vest. A car dealership loaned us two brand new vehicles right off the lot for an entire weekend, and just somehow, through thousands of collective man hours, saw an upwards of 100 people – actors and crew to friends and professors providing props and locations – pitch-in to make my idea actually play on a cinema screen, if only once.

Indie filmmaking has left me broke. Idealism has kept me sane. Somewhere out there, there is a perfect version of *Grave Robbers*, my script, my vision. And that perfect version still has Joe Christmas.

YOUR|MEMORIAL
REDIRECT OUT NOW
WWW.FACEDOWNRECORDS.COM
FACEDOWN RECORDS

Letter
TO THE EXILES
MAKE AMENDS
OUT 8-14-12
FACEDOWN RECORDS
WWW.FACEDOWNRECORDS.COM

Guest editorial by Chad Johnson

All things work.

"And we know that all things work together for the good of those who love God and are called according to His purpose."
– Romans 8:28

And we know that all things work together for the good of those who love God... All things do not work together for the good of those who do not love God, or even who may "like" God. God is not to be rejected or under-valued, He is to be loved, treasured, honored. One of the many benefits we receive in a love relationship with the Creator is His ability to work every piece of our lives together into good. Most of the time, especially in the midst of heavy trails or challenges, we fail to see this working together of all things for our good. Simply because we fail to see does not mean God has failed to work. Not seeing God? Pray God gives you clearer vision to recognize His hand at work. When I look back on all the various headaches and heartaches, it's much easier to see the working together for good. It's the looking forward that frightens us. The word that best defines my past? Testimony. As God works ALL things together for good, we constantly receive fresh testimony of His goodness.

…and are called according to His purpose. The promise here is both exclusive (to those who love God and are called according to His purpose) and inclusive (ALL things work together for good). If you love God, your "all things" have no option but to work together for good. The devil is cunning and he is smart. Do not give him a foothold. He will repeatedly try bending the truth. If the truth is all things together for good, his twist might sound like, "some things together for good." Or, if he can't bend you there, he will begin aiming fiery darts that call into question your love for God or your calling by God. How often have you wrestled with whether you genuinely love God (or whether He genuinely loves you)? Have you repeatedly questioned your calling? "Am I even called to anything? Do I have a purpose whatsoever?" The Spirit of wisdom and revelation would remind you now that you are being deceived. God's Word is true. It has stood the test of time like no other book and it is daily changing the lives of men and women around the globe. Do not be deceived. All things work together for the good of those who love God and are called according to His purpose. God's calling in our lives means surrendering our passions for His in order to treasure Jesus above all else. His purpose in our lives is His kingdom delivered and established here, it is at hand.

Prayer: Please remind me today, Abba Father, that You are working all things together for my good. I love You and I am called according to Your purpose. Show me Your hand. Reveal Your working together in my life.

PICK OF THE LITTER

☆ Sean Michel
This dude is worthy of all the word-of-mouth accolades I heard about him at this year's Cornerstone Festival (where he played several sets). Dude is awesome. Talk about authentic, soulful and ripping blues. Wow. I'm not talking about laid-back, fall-asleep-listening-to-it blues. I'm talking about knock the crap outta you, kick you against the back wall hard rock blues.
seanmichel.com

☆ Those Know-It-Alls and Their Mighty Causes
Anathallo goes hill-billy (or Wovenhand gets even more indie/lo-fi). This fun-filled eight-person band includes former HM Magazine intern, Rand Renfrow, on banjo. Lots of singing, percussive and a few big band instruments take center stage (accordion, cello, viola, flute, trumpet, trombone, glockenspiel). A musical party waiting to happen.
facebook.com/thoseknowitalls

Messenger
This Virginia-based band ups their own ante on its *You Choose* EP with a harder-edged recording than previous efforts, blasting a W.A.S.P. meets Judas Priest straight-ahead hard-rock/metal attack.
messengermetal.com

Solus Deus
Call it Thug Metal with a bad attitude. This upcoming four-song EP is being recorded at Spider Studios by Ben Schigel. With tunes that are thick, chunky and deep-fried, this band's staple will definitely be their intricacy, rhythms and skill. It will literally make you fall in love with metal all over again. The line-up? I'm glad you asked. It includes some pretty heavy hitters, so stay tuned, you will thank me in the morning. (scouted by Collette Wycoff-Collins)
facebook.com/solusdeus

Treason at Sea
This Ohio-based band kicks out some post-hardcore/hardcore/metalcore jams. Dynamics swing hard and heavy.
facebook.com/treasonatseaohio

Soniq Theater
Alfred Mueller is a multi-instrumentalist that creates the kind of smooth, electronic video game soundtrack music you might hear in a racing game – melodic, mid-tempo and uber-clean.
soniqtheater.de

Sean O'Bryan Smith
Sean is a jazz-influenced bass player that can seemingly make a normal bass sound fretless and vice-versa. On *Reflection*, he instrumentalizes several old hymns ("How Great Thou Art," "Blessed Assurance") and new worship tunes ("Blessed Be Your Name") and spices 'em up or sexes 'em out with frenetic or smooth stylings.
seanobryansmith.com

ISSUE #91: A HEADBANGER'S GUIDE TO CREATION FEST | THE SACRIFICED

HEAVEN'S METAL

ALL META THE TIME

JOSHUA

STILL THE FASTEST FINGERS IN THE WEST

FROM REX SCOTT OF

X-SINNER

AND PRODUCER GLENN THOMAS

GX project

THE GX PROJECT DEBUT 'BITE STICK'

ONE OF THE HOTTEST RELEASES OF 2012!

iTunes | WWW.THEGXPROJECT.COM

IMAGE RECORDS

HEAVEN'S METAL FANZINE ROLLS ON ... AND INTO HM MAGAZINE

Yes, it's a merger. The older *Heaven's Metal Magazine* gave way to *HM Magazine*. It came back as a one-page section in the pages of *HM* and then I was awakened in the middle of the night over Labor Day weekend in 2004 – with an 11-point outline in my head about re-launching *Heaven's Metal* as a black & white fanzine. It worked as planned in that it broke even. Then the economy got weak and so did *HM Magazine*'s advertising revenue. With no way to pay the large print bills, *HM* went out-of-print and stayed with the digital/online version it had been doing the past 5+ years already. Next *Heaven's Metal* struggled to pay its way (and cover its own print/postage bills). The solution? Merge the pages of *Heaven's Metal* into the digital-only pages of *HM Magazine*. Either that or pull the plug on all of it. This seems to be the better approach. Doug! Doug! Why are you telling us the truth? Why not just spin this as an "IMPROVEMENT?!?" Well, I don't want to communicate that way. So, here we are. This is the first merger of the two publications. What do you think? If you have the funds and the desire to hold *Heaven's Metal fanzine* as a printed publication in your hands, go to lulu.com and search for "HM Magazine" and you'll see all the 8 digital-only editions of *HM Magazine* (often loaded with bonus content from the pages of *Heaven's Metal fanzine*), which includes this one. You may have noticed that this issue of *HM/Heaven's Metal* is free. It's our way of promoting the change and new format – so share it with friends already! And let us know what you think. Have some praise? Awesome. Criticism? Awesome. Bring it on. We can take it.

Doug Van Pelt

HEAVEN'S METAL FANZINE AUGUST 2012 ISSUE #91

THE METALLIC TABLE OF ELEMENTS

50 METAL TRACKS Tourniquet, Deliverance, Blessed by a Broken Heart, & more.

51 ARMATH SARGON This Finnish band signs to Nokternal Hemizphear Records.

52 THE SACRIFICED Keven Crothers interviews this smokin' hot power/prog metal band that calls both the East and West Coast as its collective home.

54 A HEADBANGER'S GUIDE TO CREATION FEST Need we say more? Chris Gatto probably had to give up cigars for this report, so appreciate it.

58 JOSHUA Chris Gatto turns in six pages of text on Joshua. Read it now.

64 ALBUM REVIEWS 16 of 'em.

67 COLUMN Steve Rowe sounds off.

Heaven's Metal Editorial Team:
Chris Beck, Keven Crothers, Chris Gatto, Mark Blair Glunt, Loyd Harp, Johannes Jonsson, Mike Larson, Jeff McCormack, Steve Rowe, Jonathan Swank, Doug Van Pelt, Todd Walker

myspace.com/heavensmetalmagazine
1-year subscriptions (12 issues): $12 (Everywhere, man)
Advertising/Editorial Info: editor@hmmag.com | 512.989.7309
POB 4626, Lago Vista TX 78645
Copyright © 2012 Heaven's Metal (TM). All rights reserved.

METAL TRACKS

Hard-news-for-metal-heads

TONY G. LEAVES B.B.A.B.H.

Band comments...

Glam metal throwbacks Blessed By A Broken Heart have announced that vocalist Tony Gambino will be leaving the band for personal reasons. Stepping up to the mic to replace him will be current guitarist Sam Ryder, who brings with him Gambino's full endorsement. Gambino has released a video statement explaining his decision, which is excerpted here: "This is one of the hardest decisions I've ever had to make. But I recently decided to leave the touring life so I can stay home with my family. With that said, I have some exciting news – I'm super stoked to announce that Sam Ryder is going to be stepping in as lead vocalist, and I couldn't be more honored to have anyone else take my spot. Sam is a world class musician and vocalist and I have nothing but confidence in him."

[Watch Tony Gambino's full statement at youtu.be/-uW9SQ_sb5E]

By filling the "vacant position" of singer from within, the international shred-metal group can ensure fans of a fluid, flawless transition into the next era of BBABH's music. Driving that point home is the release of a previously unheard track, "Out of Control" – featuring vocals from the newly promoted Sam Ryder – that illustrates in no uncertain terms his talent and capability as the band's new frontman.

[Listen to "Out of Control" at youtu.be/KOZsaTcLal4]

"Tony is my best bud," adds the Essex, UK-based Ryder. "Duty is calling him right now and he's gotta do what he's gotta do, but the show must go on. We have some great fans and they should know that I ain't about to let anyone down! Come bang your heads and sing some rock n' roll. That's what this is all about, and believe me - we're just getting started."

The launch of this new chapter comes on the heels of the band's third album, *Feel The Power*, which was released this January on Tooth and Nail Records.

News bullets

Lots of big news with heavyweights from yester-decade to share... **Deliverance** is working on a new album and **Jayson Sherlock** has laid down the drum tracks. **Manny Morales** is laying down the bass. The band will be sporting a new website soon, too, called deliverancerocks.com

Tourniquet's new album, *Antiseptic Bloodbath*, is coming out this month (August). Look for a major feature in the next issue of *HM Magazine*. You've probably all heard by now, but the album features guest guitar playing from Pat Travers, Bruce Franklin, Marty Friedman, Karl Sanders and Santiago Dobles.

And **Sacred Warrior** is recording a new album with **Eli Prinsen** from **The Sacrificed** handling the lead vocals. "The new album, *Waiting In Darkness* sounds amazing," Eli reports. "The best Warrior album since *Rebellion*, if not the best ever (in my opinion). We're hoping to have it ready to release around Christmas. We are going to release the title track in a 'in the studio' type video. This will happen in the very, very near future. The Sacrificed is still very much active," he assures us, "but Mike has also been busy recording the new Deliverance album, *Hear What I Say*, as well."

The new **As I Lay Dying** album, *Awakened*, is set to release on September 25 on Metal Blade Records. The band holed up near Denver in the Blasting Room studio in Fort Collins, CO, with Bill Stevenson producing and Colin Richardson mixing. The track listing is as follows:

1. Cauterize
2. A Greater Foundation
3. Resilience
4. Wasted Words
5. Whispering Silence
6. Overcome
7. No Lungs to Breathe
8. Defender
9. Washed Away
10. My Only Home
11. Tear Out My Eyes

With less than a month to go before the release of *Wait for the Siren*, **Project 86** has premiered a new track, "Off The Grid," exclusively on Altpress.com. *Wait for the Siren* is scheduled release on August 21. Project 86 is currently on a summer tour that includes headlining and festival dates across the county.

Messenger have a new EP coming out called *You Choose*. Look for a major feature in the next *Heaven's Metal*.

Guitarist **Rob Carlton** has released a new endorsement video. In Rob's new YouTube video, Rob talks about some of the products he's now endorsing like the limited edition Re-Axe guitar stand, Megatone Pedals, Sonicfusion Pedals, Morley Pedals and more.

NEW MUSIC Spotlight:

ARMATH SARGON

Nokternal Hemizphear Records announces the signing of **Armath Sargon**'s latest production *Under the Moon and the Sun* to be released late summer of 2012. Needless to say, the label is stoked. Here's how they're describing the release: "From the northern Scandinavian lands of Finland, welcome a passionate and yearning underground production that is Armath Sargon. Toss aside any preconceived notions about extreme metal and the dogma of black metal origins. Armath Sargon's latest creation *Under the Moon and the Sun* is a fresh and uniquely new listening experience that cannot be rightfully compared to other artists of adjacent metal genres.

"The entire album is a unique touch of subtle melancholic-introspection in the wake of utter eternal truth, besprinkled with a touch of Scandinavian black metal roots, elements of the symphonic and laced with catchy doom atmospheres. Straight to the heart of the matter and biblically-based on the truths of ancient scripture and the love of Jesus Christ, Armath Sargon will uplift your soul amidst the mire of filth around you.

"Purely uplifting music. *Under the Moon and the Sun* is the healing balm for the soul and the peace for your mind. Unlike Armath Sargon's pervious material, *Under the Moon and the Sun* is superior in every form and fashion. This is a big step up in production efforts and sound for Armath Sargon. The songwriting and lyrical content are more in-depth and intentional then previous albums resulting in a more fuller, mature sound with high-quality packaging and artwork that will become a favorite to all who love Scandinavian music, but want something more and something different.

"Forget everything you know about and come to expect with underground black metal music, whether Christian or secular. In terms of sheer listening enjoyment, without the need for head smashing-brutality and over produced sound, this album is nothing shy of being totally fun! It has the elements of Ceremonial Castings and Children of Bodom interwoven with a melodic, power metal style mood and lightning-quick guitars. Formed on the foundations of black metal, a raspy, thrash-like voice pervades alongside elements of folk and dark ambient adventures. Reminiscent of Forgotten Land, Holy Blood, Eluveitie, Miseration – Catchy! Some words to describe it – uplifting, joyous, creative, and mysteriously light for being extreme metal. A great and wonderful sense of urgency flows from the onset of this album until the closing. It is fantastic how this album raises the spiritual awareness of our fleeting mortal lives and the urgency to share the gospel with a dying, careless world!"

Track list for the standard jewel case version:
1. Under The Moon And The Sun PT I
2. Solaris
3. The Ancient Wind
4. Behind The Dark Forest That Wounds My Soul
5. Mask That Hides Our Brutality
6. Lamenting Of The Dead
7. God Send…
8. The Departing
Run Time: 64:00

Demon Hunter is releasing a limited edition vinyl edition of *True Defiance*.

Pray for the folks at Metal For Jesus, who will be at the Wacken Open Air festival in Germany the first week of August, handing out some 20,000 Metal Bibles.

The debut album from the Athens, Georgia-based melodic metal band **Theocracy** will be re-released through Ulterium Records. The album was originally released through Metal Ages Records in 2003, and is nowadays very rare and hard to find. No release date is set for the re-release yet, but more information and updates will follow. Guitarist **Val Allen Wood** recently uploaded a guitar instructional video for the track "Altar to the Unknown God" on YouTube.

Fresh off a run of European festival and headlining dates, the **August Burns Red** will launch their five-week, 30-city North American tour on August 31st with support from The Color Morale, labelmates The Overseer and a yet-to-be-named special guest, before heading back to Europe where they'll hit 12 countries in four weeks.

Bloodgood is having a documentary made of its career by none other than **Michael Bloodgood**'s own son, **Paul**. They successfully ran a kickstarter campaign to raise money for it – *In the Trenches of Rock and Roll*.

Southern Californian metal titans, **Impending Doom**, have debuted a brand new music video for their single "Deceiver." Lead singer **Brook Reeves** offers the band's mindset in making this kind of video: "This video is a representation of the filthiness of sin that ultimately leads to hell and that is doesn't matter If someone calls themselves a Christian with their mouth if they are not producing fruit in their lives. There are a lot of Christians out there who are fakes and will try and deceive you for power, money, or other lusts of the flesh especially in these last days. So it's up to genuine, real, and courageous Christians to stand up and speak truth and not compromise."

John Schlitt has hit the Billboard and Christian Music Weekly (CMW) music charts with "Hope That Saves The World," the lead single from *The Greater Cause*, the legendary vocalist's fourth solo CD. The single, co-written by Schlitt and his producer, Dan Needham, landed in the No. 29 spot on Billboard's Christian Rock chart and No. 25 on CMW's Rock chart. "With the new chart positions, it's clear that people all over the world are responding to the dynamic combination of the timeless message of 'Hope That Saves The World,' John Schlitt's amazing voice and the power of God!" says Jeff McLaughlin, president, A-Sides Radio Promotion.

Roxx Records predicts that new artist **Join The Dead** will kickstart a resurgence of the thrash scene, taking lessons from Exodus, Forbidden, Violence and early Metallica, The band's new self-titled 4 song EP features **Michael Phillips** (Deliverance, The Sacrificed, Fasedown); **Paul White** (Decadence); and **Tim Kronyak** (Deliverance) moshing it up on their debut release.

The Sacrificed

EAST COAST MEETS WEST

BY KEVEN CROTHERS

Tell us how *///* compares with your previous album *2012*?
Eli: *///* is much more intense and technical, there are some really amazing solos from Mike as well as a guest appearance from Roy Z. Also, the addition of Daniel Cordova on bass has improved our sound. We have really been blessed with much better production as well. We've always played a variety of metal flavorings on each album, but this time we've "upped the ante."

How did Mike Phillips come about joining the band? Who currently is in the band?
Eli: After Mike and I met in Norway, I asked him if he'd be interested in doing some solos for our new album and then after a few months, the vibe was so perfect that I came right out and asked him if he would join the band full-time. He said yes and the rest is history. Our current line up (on the new album) is: Me on vocals, Mike Phillips on guitars, Daniel Cordova on bass and Jay Williams on drums. Because two of us are on the East Coast and two of us are on the West Coast, our live line up may vary depending on "tour support."

Mike what prompted you to join The Sacrificed?
Mike: Eli asked (laughs). It pretty much is as simple as that. I really am not doing anything else that demands my full attention, and I think Eli is a very gifted song writer and vocalist, so it was a no brainer for me. I could not be happier working with someone like Eli, he is the most humble singer I have ever met, for such a talent.

***2012* and *The Da Vinci Hoax* all centered around a theme. Does the new album have a central theme as well? What is that?**
Eli: Our new album is a bit more intense, as usual, we continue to cover a variety of topics lyrically and metal genres musically. We touch a bit more on the end times on this record than we have on the first two, and there is much more guitar work on this record with Mike's shredding solos and technical writing.

How did having Mike in the band change the way your songwriting process flowed?
Eli: Mike is a phenomenal guitarist, so it allowed us to move into a more technical realm of writing than we'd previously done. On our first album, *The Da Vinci Hoax,* we only had, like, two guitar solos on the whole album, and people expressed that we needed more solos in a lot of the reviews that were done, so the next time around, between Johnny and I, we managed to do a bit more soloing on *2012*, but still we were more talented in the "riff writing" department. Having Mike on board is a dream come true for us! I was always an Yngwie Malmsteen fan, and Mike has that same clean, shredding ability that just blows my mind.

Mike, what elements of the writing process did you bring to the new album? Do you have any favorite songs on the new album?
Mike: Actually, when I first started working with Eli, he asked if I would be interested in playing some guitar solos for him. One thing led to another and he offered to make me an equal partner with him. At that point most of what would become *///*, had already been written, but I had some material I wasn't sure what I was going to do with, so two songs were added – "24," which was pretty much finished before I joined and "Falling, Falling" was born from a riff Eli sent me, and I built a song around it. I also wrote the lyrics and melody lines for both, then Eli asked me to come up with a balled-esque tune, so I wrote "Words on the Gin." I also had the idea to do an obscure Queensryche song, ("Before the Storm"), which came out amazing! I am looking forward to more covers in the future, Eli's voice is pretty much limitless, so it allows us to choose from several songs we could do. As far as favorites, I love every song, but if I had to choose a few I would say "Falling," "Ark of the Covenant" and "24."

What was the reception like for your previous album, *2012*? Did any of it surprise you in either a positive or negative way?
Eli: The response was very positive. The only thing that we regret is that our

"The whole thing was so spontaneous it really shocked us what we'd come up with out of nowhere."

Eli & Mike

Daniel Cordova

Jay Williams

production wasn't what it could have been, we recorded that album over a three-year period due to so many personal issues we faced during that time period and when the mastering was done, they had to kind of EQ and tweak it to sound even throughout the duration of the disc. They did a great job considering the huge differences in the tracks. This time around we have much better production and I'm excited for our longtime supporters and fans to hear this record.

What musical influences does the band have and in what ways do those influences shine through?
Eli: Vocally, I was influenced by the vocalists of Queensryche, Saint, Deliverance, Iron Maiden, Boston, Helloween, Sanctuary, Nitro, TNT and Dream Theater.

Mike: Pink Floyd (particularly *Animals*/*Wish You Were Here*), Rush (pre-*Signals*), '70s and '80s Ambrosia, Dream Theater, Steely Dan, Machine Head, Forbidden, Jethro Tull, Symphony X ... and several others.

Jay: Rob Rock, Saint, Deliverance, '80s metal.

Mike, has joining The Sacrificed been different than the other bands you've been a part of (i.e. Deliverance, Fasedown)?
Mike: It has. First of all, unless this album blows up, we likely will not be playing live, and it's a shame, because the material is so good, it would be awesome to play live. However, Daniel and I live in California; Eli and Jay are in Florida, so it makes it tough for an upcoming band, whereas Deliverance receives offers from all over the globe, because of its history and Fasedown – Jim, Devin, Tim, Gary and I all live within 20 minutes of each other and we were making a comeback (of sorts) until Devin had to have throat surgery, so that pretty much spelled the end of Fasedown. As far as Deliverance, Jimmy doesn't want to do it anymore, (we still would like to do a final farewell, so we will hold out hope for that), his writing style has shifted from thrash and metal to a more hard rock/progressive/pop kind of thing.

What is the purpose of The Sacrificed?
Eli: First and foremost, to glorify the Lord. Lyrically we've focused most of our ministry on forgiveness and redemption, but we also like to tell biblical stories and write from our own personal experiences as Christians.

How did The Sacrificed form?
Eli: I had just finished a brief reunion with my old band, Sealed Fate, when I met guitarist Johnny Bowden. Johnny was playing with a punk band called The Undisputed. He had a high energy and a very loose style of guitar playing that I wasn't used to, but really was digging at the time. Johnny was also an early Queensryche fan and he liked the way I sang and asked me if I'd be interested in doing a project together. We got together one weekend and worked on a song he wrote called "Altar Call." It came together so easily and had such a high energy sound that seemed to fuse together my "old school" metal sound along with his more "modern-punkish/metal sound." We wrote and recorded together for the most part of 2006 and finished *The Da Vinci Hoax* in January of 2007. The whole thing was so spontaneous it really shocked us what we'd come up with out of nowhere. We independently released *The Da Vinci Hoax* as a "debut-demo" on March 17th, 2007 as The Sacrificed.

What goals do you have for the future?
Eli: It's all in The Lord's hands, what this album does, and tour support, etc., but on our end, we are so pumped by what we've done with this album, that we can't wait to write another and another! We're pumped for the future of The Sacrificed.

A HEADBANGER'S GUIDE TO CREATION FESTIVAL

BY CHRIS GATTO

Ok, I'll admit – I've never gone to Creation Festival before, because the featured artists are generally too mellow for my taste (or at least that's my excuse). When HM agreed to sponsor a stage this year, I knew I had to go and bring the whole family. Here are some highlights for ya:

Wed. night, Main Stage: **Kutless**. Didn't see them, but I know some of our readers dig them.

Thurs. night, Main Stage: **Red**. Cool band in the hard rock vein, reminds me of **Chevelle**. Like them best when they are at their heaviest.

Fri. night, Main Stage: **Thousand Foot Krutch**. The plan was for me to stay at the HM Stage all night, while my wife and kids rocked out to TFK. The storm monkeyed with everyone's plans.

Sat. night, Main Stage: **Newsboys**. Well, they don't really count for this. They used to be pretty decent rock, especially on *Take Me to Your Leader*, but they are more of a rock worship kind of band now. Enjoyed their brief set – just not fodder for a Headbanger's Guide, right?

Sat. night, Main Stage: **Switchfoot**. Radio-friendly college rock – not my cup of tea, but definitely a band HM readers seem to like.

Thurs. night, Late Night Stage: **The Blues Counsel**. Now I love blues. Heavy Metal is best when it's derived straight from the blues, so I was looking forward to this show. The Blues Counsel is an electric blues jam band of veteran players that gets together several times a year to play shows. Very cool show and I was most excited to meet the bass player, **Rick Cua**. Time has not dulled his skills on bass guitar, nor his voice. Maybe we can interview him sometime. Some of our hard rocker readers might be interested in what he's up to these days. The players all traded off turns singing and showed formidable skills. The tall dude in the kilt tore it up on guitar and I loved the Latin drummer's solo.

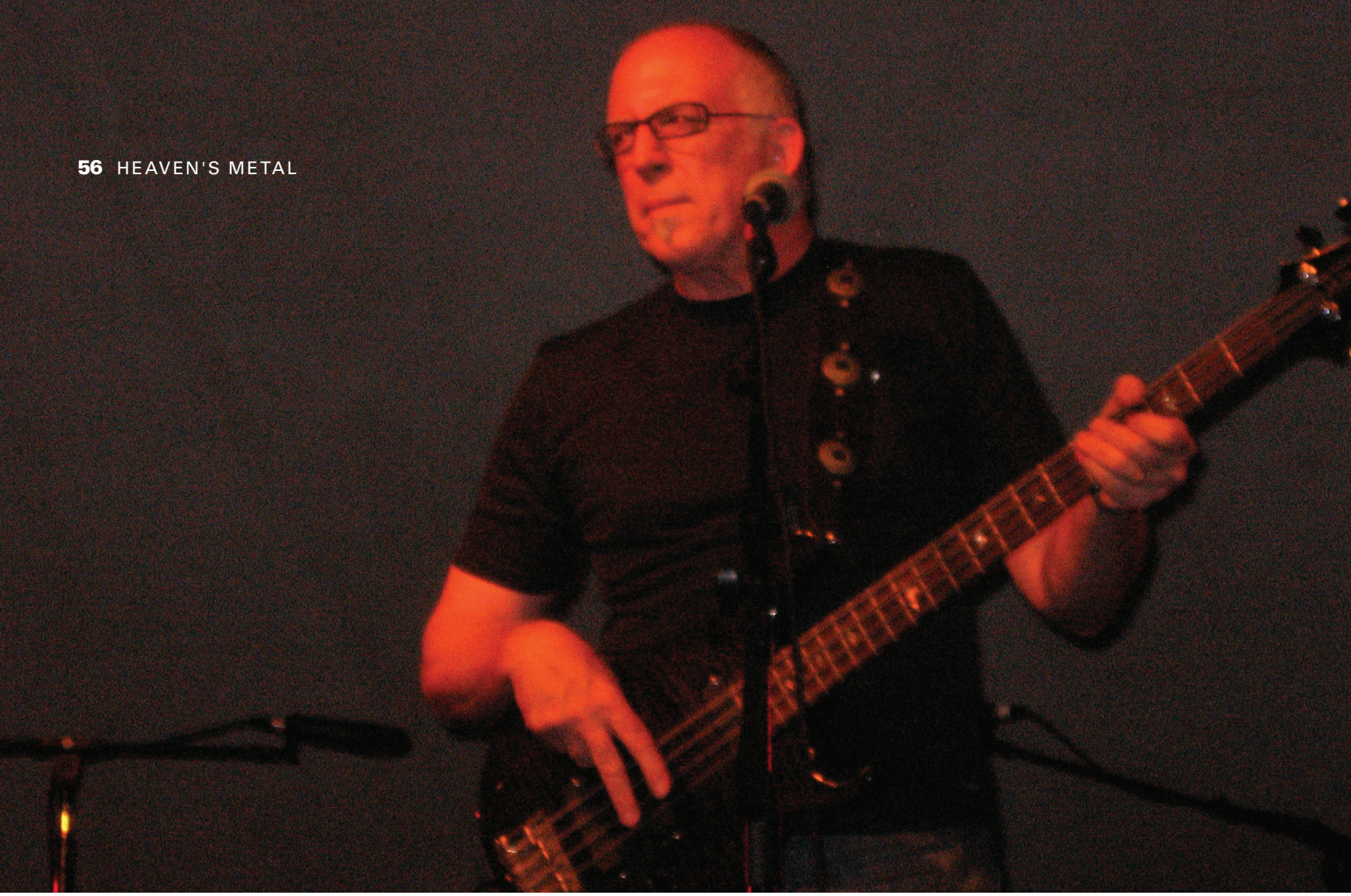
Thurs. afternoon, Fringe Stage: **Love and Death**. Apparently **Brian Head Welch** is a regular for the Fringe Stage. I did just see his new band on the **P.O.D.** tour, but was happy to repeat. Awesome band, powerful speaker, and I'm expecting to see great things in the future. Who would have thought anyone would cover Devo's "Whip It?"

Sat. afternoon, Fringe Stage: doubleheader. **Project 86**. Great music, brilliant lyrics, and teasing us with a couple new songs from their upcoming album, *Wait for the Siren*. Have been a fan since *Drawing Black Lines*. Was there for the infamous "mudpit" at Purple Door the one year that got P86 banned and made them legendary. **Disciple**. I still think of them as the new breed. I can't believe they've

Photo: Michael Todaro

HEAVEN'S METAL SLEEPING GIANT

Photo: Michael Todaro



been around close to 20 years now. They've got some new blood and announced they are working on a new album. Enjoyed them injecting a couple older songs into their set.

Wed. night, HM Stage: **Wolves at the Gate**. Newer band, enjoyed their set. **The Overseer**. Another new band. Really liked 'em, even forked over some cash for their CD and shirt. **Oh, Sleeper**. Are you kidding? They stole the show, hands down. The fact that our tent was overflowing with fans all the way up the hill shows how much Creation attendees love hard music. On several occasions the mosh pit was actually outside the tent, because so many people were crowding in to see the shows. **Emery** closed out the night. I'm not familiar with the band, didn't see their set, but friends came specifically to see them.

Thurs. night, HM Stage: **To Speak of Wolves**. Wow, now I've got the two wolf bands totally confused. **Flatfoot 56**. All out Celtic punk, with kilts and bagpipes. Great fun. The mosh pit ran through the tent, up and down the hill, and jumped over seated people like a demented zombie 5k run, while security looked thoroughly confused. **Underoath**. Haven't followed the band in years and didn't see their set, but our friends say it was great and I know that many of our readers are into their screamo vibe.

Fri. night – the highly anticipated final night of the **HM Stage** (the emcee has not once called it HM Stage – he keeps calling it "Gnarly Stage" – I'm going to pop him in the mouth) started with Canada's **Blissed**. They played one song before the whole festival was shut down for an incoming electrical storm with predicted winds of up to 60mph. **Sleeping Giant**'s **Thom Green** prayed the storm away. An hour later the HM Stage continued where they left off. It still poured rain, so my wife and kids ended up watching all the cool bands instead of Family Force 3, or whatever they were hoping to see. Surprisingly, most of the audience returned back to the fold after being chased out earlier. Blissed put on a good show. Haven't seen them in six years, so it's almost a new band. First time seeing **Becoming the Archetype** with their new singer. He does more than adequate, I'll say. Not sure why they're going for the nerd look, but they are an incredible technical band to see. **Sleeping Giant** brings the Spirit-filled hardcore and Thom Green is a gifted speaker and evangelist. If they started a hardcore church, I would be there. Happy to say they won my wife over, and she is not a hardcore fan. **Demon Hunter** closed the night. It's hard to believe they've been kicking it for 10 years, as I still think of them as a new band. It's quite possible that they've had more influence than any other Christian metal band of all time. I hope **Jeremiah Scott** being in the band doesn't mean the end of **The Showdown**. It was great to have all 4 kids sleeping in the back while DH played and everyone moshed. My one-year-old woke up to see what the racket was about and watched some of the show with me. He leaned over and said, "Hey Ferb, I know what I want to do today." (LOL – I must be watching way too much kids' TV). With all that rocking, I don't know whatever kept me from coming before. It's a cinch that I'll be there next year, Lord willing.

HEAVEN'S METAL

Metal Bible
Metal Bible
Available worldwide!
from www.themetalbible.com
Official US distributor
www.starvetheflesh.com

"T
enthusias
broug

JOSHUA

IT TAKES TIME TO MAKE WINE

BY CHRIS GATTO

HEAVY METAL FANS TEND TO BE AMONG THE MOST LOYAL ANYWAY, BUT THERE ARE A HANDFUL OF BANDS THAT MIGHT BE DESCRIBED AS "CULT CLASSICS" BECAUSE THEY ARE SO GOOD THAT JUST TO HEAR THEM IS TO BECOME THEIR FAN. I'LL REFRAIN FROM SPOUTING OFF A LIST OF NAMES, BECAUSE EACH OF US PROBABLY HAS A DIFFERENT LIST IN MIND. I'M TALKING THE KIND OF BAND THAT YOU'VE SCOURED THE EARTH TO PICK UP ALL THEIR ALBUMS, NO MATTER HOW RARE, AND WHEN THEY PUT OUT A NEW ALBUM, A DECADE AFTER THE LAST, YOU POUNCE ON IT, SO EAGER FOR THAT FIRST LISTEN.

Joshua is just such a band. If you've heard the name, no doubt you are a fan – read on. If the name is unfamiliar, don't worry – I won't chastise you as if you've been living under a rock – hey, it's been 11 years since the last Joshua album and some of their albums are super rare. For the longest time 1988's *Intense Defense* was the holy grail of collectables. So if you've yet to hear Joshua, let me introduce you to the man and the band. For all intents and purposes, Joshua the band (or any other name they've gone by) is Joshua Perahia, guitar master extraordinaire. The '90s almost killed off the guitar solo, but thankfully it's been revived – a stroke of luck for us, because Joshua's guitar skills make him a peer with fellow shredder Yngwie Malmsteen. Since 1980, Joshua has plied his trade in the rock world with his namesake band, despite countless member changes. A salvation encounter with Christ early in his career made him refocus his band to serve God instead of fame. The band's half robotic (and heavily armed) eagle mascot had not been seen since Joshua's last album *Something to Say* came out in 2001, so it was a surprise and a pleasure to hear some new material from the band. And what a killer comeback album *Resurrection* has turned out to be! Joshua the classic metal band has indeed been resurrected.

Chris Gatto: Joshua, I have to congratulate you on your new album *Resurrection*, which turned out to be such a monster classic metal release. You always surround yourself with world class musicians, and

this time around your singer is Mark Boals, of Yngwie Malmsteen fame and Scott Warren, keyboardist for the late Dio. Both men add considerable talent to the album. How did working with them come about?

Joshua Perahia: Chris, thank you so much for blessing us with such great questions that do get into the heart of this story. Please understand that in these last 10 years, I have grown so much as a father, and that growth has overflowed into my songwriting. This new love that poured out of me, and the devotion to protecting my son has become paramount as another of life's most important lessons. The birth of my son Davey was destined to have a massive impact on this album and its fueled direction. Never before has any Joshua album been so affected by the advent of another person. The song themes in *Resurrection* have all gathered around the future of our country, including the international community. That is why I decided to search for musicians who were all internationally reknown, as I have been. My first choice of lead vocalist was Jeff Fenholt, who was supposed to have sung the entire album, but a confrontation between him and the producer made it impossible to continue down that road. I simply blessed Jeff and turned right into lead singer Mark Boals, who worked with Yngwie Malmsteen, Ted Nugent and Uli Jon Roth of The Scorpions. Mark was my first decision, because he was supposed to go with me to Germany to complete the vocals for *Intense Defense*, before I met Rob Rock. That is another story, but the Almighty sent the right man for this very complex album called *Resurrection*. I wanted someone who could replace Ronnie James Dio in Rainbow. That was my only criteria. I already knew Mark had sung for his church and has a relationship with Christ. After some of my past albums, I realized that I am the spokesperson for The Joshua Perahia Band and that is where our doctrine comes from. The buck stops with me. If there are any lyrics that are not evangelical, I am the man to come against. As for keyboards, this has always been a most important instrument in my band. I wanted the best and, yes, I wanted someone who had been in Dio, Heaven & Hell, and Black Sabbath, so I could get my hands on the very tools and sounds that were on those albums that were once used for a message of darkness. What a better place to use Satan's own weapons against him! I mean, I sat with Scott Warren, and used sounds from Heaven & Hell, to put them on our songs, so something used to glorify Satan could now be used to glorify Jesus Christ. Though I disliked the lyrics Dio used, I loved the melodies. I used to hear the songs on the radio, and have my own lyrics for those same songs. I pursued these musicians because, The Lord Jesus Christ has the last word every time! I was honored that Christ would choose me to be part of that vehicle to combine the world with the true God! I knew it would take Mark Boals and Scott Warren to make this authentic and allow that powerful message to come through the music with their talents and aggressive recording abilities. I bless my fellow Christian music artists in their musical commissions, but without that professional edge that players like Mark and Scott have, they seem to fall short many times. I ask you all to listen and tell me what you hear in this album. The abundance of power, character, enthusiasm, dedication – that are all defined by their focus of recording tasks and has been brought out on this album – I have never experienced in my life. The drummer, Dino Maddalone, was in contact with me everyday regarding any drum pattern, line and punch. We talked our way through this album, like a divine voice from above following the Lord as *the* Conductor of the entire album. Maybe Dino is the only person who knows what I am describing here, but our communication between the guitars and the drumming were divine and is something I could never describe if I tried. My long time dream was to have a band that was filled with pure inspiration, and put together by Christ in every aspect! Please do not think me indulging myself in anyway, but how could this album not be produced with Divine Intervention as we followed the Lord through this gauntlet of playing while under the command of Christ to just be warriors on a page of music that feel and serve Christ in one harmonious punch and knockout. This is the reason it took 10 years to put together. We had false starts many times, when I just "pulled the plug" on the recording because it was not time yet. Finally, in choosing the bassist, comes Pastor Bryan Fleming. Bryan has been the closest friend to me since 1989 and played on two Joshua albums. His Tony Franklin style of fretless bass is unbeatable and has so much soul of flavors pouring out of him. He, too, loves the same bands that have influenced me and knew just what I wanted in playing. His abilities to fly on bass were just what every song needed. This was officially a super star / all-star band that I have been waiting for. Bryan pastors a church, "For His Name's Sake," here in our community of "The Beach Cities" – Redondo Beach, California. This made for a smashing line-up, that I would be so blessed to tour with. There are female background vocalists with Diana Hereld and Maggie Evans in "Sing Hallelujah." This song has been used by the band since 1986 when a concert in the South of France became out of control as the day grew long. We performed "Sing Hallelujah," which at first was not well

received, but soon became loved when the crowd was touched by its powerful melodies and an instant hush came over everyone. Then people began participating in waving their arms and giving us the thumbs up, with huge smiles on their faces. There were around 20 bands opening for us that day, so tempers were rising by the time Joshua got on stage! It ended in glory and praise that I will always remember. You could feel the happiness coming off every person there. My point is, that you surround yourself with the best people, or do not attempt anything like a tour. If you even have one bad member, stop everything and fix it. Pray over your band every day.

CG: You stated that *Resurrection* took 10 years to make. Can you walk us through that process, and also *Resurrection* is certainly a stylistic change from your last album, *Something to Say,* back in 2001. Would you attribute that to a different headspace for you, the musicians you are working with, or changing politics, for example? What was the drive to make this such a strong return to metal?

JP: It is a combination of everything you listed here. My politics and faith in Christ are the only constant, since that subject has always been on the forefront of conscience as well as my faith in Christ. These last 4 years, have taken politics to a place where humanity has no concept of what living in Roman times has brought forward into every realm of society and human secularism today. While I have been editing the lyrics of every song I wrote, due in fact to the primal and common secular activity of this new Democratic party exuding from the United States, I feel that we as a nation have completely let go of any virtue we hung onto, and have let the animalistic nature of self preservation loose on our society to the last degree. Stylistically, *Resurrection* is my first true coming together of my personal life in fatherhood, manhood, compassion, survival instinct, and honesty that has exuded through my writing, rather than writing for record companies and their polarizing demand of a commercial record. I would never have guessed that having my son would delineate so much authority into this new freedom that has encompassed me and my place in the music scene today. Having children should be an experience to Christian fathers of what it is truly like when removing life's sunglasses and revealing what test Christ is granting men to stand alone with and face the truth to another human being who is learning so much from you. This new direction came from such a primal place in my thoughts that going heavier was natural, and just had to be! I could not think like I have in the past! These thought process dynamics were growing in my heart, soul and through emboldened actions that only the Holy Spirit were initiating throughout my being. This I give my oath to, Chris. This has never happened within my other albums. I so thank the Spirit of Christ for evoking every Joshua album I have been so blessed from. Here I am ... in *Resurrection* ... finding a new direction that has never faced me eye to eye. *Intense Defense* has always been my favorite album, with a call to arms, but *Resurrection* would then be my battle cry! The accumulation of work in Joshua from 1980 till this day, have me sitting in the configuration of this album, *Resurrection*. It took 168 band members through the years, with emotions that ran like dangerous waters, tempers of outrage along the way and a preoccupation with survival to join hands together and assemble this project I have taken so very seriously, Chris. You are the second of many articles promised to me. There is so much to say! You already know about my feelings with the vast movement our country has dropped and sunk to. Where are the great Christian leaders today, and why have they hidden like cowards, when action must be taken right now? Why has our precious Israel been muted by this White House administration? You ask about the format of the music, and I concur that there should be a definite format for sound with regards to this special theme and message the album is provoking. Metal is the only version of music to begin the battle between this international version of music I call "Hard Metal Rock," and our country's unequally yoked wagon of disgrace. There is a "movie theme" going on here and, to me, this hard edge of power was the only way to answer the intentions of this album. My last album, *Something To Say,* was dictated by producer Keith Olsen and his only answer for a 2001 album, was to use ballads and light songs. It was a mistake for me to agree to. It will never happen again. We had so many harder songs, but Olsen was just stuck on the lighter songs. The financier of that album sided with Olsen, so it is best to hire people with your decisions to be the center of their heart, or you are just following orders and not inventing a new project that can change the world. We should always have the greatest motives in mind, when giving so much of yourself to any project! I was so driven in this album, and I do attribute that drive to doing something mighty on the earth ... for my son.

CG: Can you tell us about some of the songs, like the incredible "Blood on the Nile" and what your lyrics are referring to?

JP: This is my favorite question. The lyrics are so important to me. This song, "Blood On The Nile," is so much the crowning star of the album as a whole. I so love biblical stories and have always been amazed at the special covenant Christ has with the Jewish nation. He promises in the last days that they will be returned to their land and never be destroyed. How can anyone not accept Christ, when Israel is surrounded by deadly nations at incredible odds, yet Israel always succeeds against any people who may come against them? This happens countless times throughout its history. The battle stories are numerous, and miraculous. I had to write about the massive forces Israel has to fight against daily, when millions of enemy nations plot against them and always fail! As in the war against Egypt and Syria, Israel fought with valor, but also with miraculous outcome when attacked by superior manpower. God has His covenant with them and continues to keep His promise. "Blood on the Nile" goes through the lunacy that emanates from these evil empires that try to engage Israel, but are always defeated without mercy by the little nation of Israel. This never fails to impress me, and all logic. We have many videos on YouTube under "Joshua Perahia" – done by my 14 year old son David Perahia, with his knowledge of the songs – which follow the lyrics by his quick drawn-up videos of the songs he has rendered. Each song tells a story and not some party tune. I have always enjoyed writing about the wonderful acts of righteousness and stories of how we overcome life's challenges. Another relative song to this one is "World At War." David did a wonderful rendition of the life of Christ here on earth and the well-developed story of our majestic God, Who was led like a lamb to the slaughter, but chose to take our place as the last sacrificial lamb! The verses used come from Revelation, and describe the Son as He was betrayed, beaten indescribably, and finally hung on the cross while people entertained themselves at the cost of His blood. Intermixed in the video is Scripture of our modern day weapons of war, that were described by John on the island of Patmos. He was transformed into the future just to write about these weapons of mass destruction, but had to use such crude language to describe our nuclear weapons through language that was too primitive to

explain these weapons we call helicopters, tanks, missiles and small arms. As a student of Pastor Hal Lindsay, I am enthralled by the teaching of Christ's days on earth, that were clearly written about in the Bible. The plague of the locusts were about the deadly helicopter gunships that are used today as "nation rises against nation" as the song clearly sings about. In my song "The Voice of Reason," the listener is revealed a clear picture of a man who has turned his back on Christ to live for the world that means so much to him. He may go through times of faith and a close relationship with the Lord, but so many eventually fall back into old habits of life filled with desire and sin. The man who we strive to become asks Christ to allow him to fly by His side and live in eternity together with the Almighty and shed himself from the antics of the world while in the flesh. He concedes that through Christ's blood, he is saved and knows there is nothing in this world that can save him from his own lazy desires. "Divine Intervention" is my personal favorite, because of the trials that seem to embarrass us and relentlessly continue to deplete our strength. It begins with the trials from the top of the song in the video as a mountain climber being thrown down the mountain during his climb to the top. He loses his footing and begins a terrible fall, taking others with him. That is what can happen to anyone who is so sure of himself and, when he makes a wrong decision, it can end in failure for him and anyone else who is joined to this person! That is how a man can ruin his whole family or a leader can ruin a nation! Many times, when we fall down from pride to even being full of oneself, we hurt the ones we love or live with. Imagine how much more profound this lesson is learned when that man is the leader of a nation and brings millions of people to failure! I believe that is what is happening to the United States today. We have a terribly weak leader, with no experience whatsoever, and he has visions of grandeur, which cause the loss of people's entire life savings, their jobs, their place in society and their self worth. The hearts that are broken, can dissolve an entire country in a few years! I believe that is happening to the United States of America right now. As the song says: "I need Your divine intervention, I need You to intervene right now, to open up the door and let me in right now..." I wrote a song for my Christian brothers, who think they have found all the answers to life, and need not the Word of God to lead them and inspire them ("Live Out a Lie"). Many times, baby Christians believe they have found the Lord and say all the proper words to receive their commission from Christ. They find themselves pontificating on other Christians, but are not in the Word or not in complete submission to Christ. They are full of themselves and may even think they are pastors and full of Biblical knowledge. They live in lust, sin and actual mental disorder of Christ's commandments. They even find Christian "rank" for themselves, like Deacon, Prophet or Pastor, yet they are light years away from the true knowledge of God. That is what "Live Out a Lie" is about. "When all is forgiven, and you say that you mean every word, many sink to the bottom, so double-minded, then turn for the worse ... As you sift through the ashes ... in your heart a reminder that burns ... And you live out a Lie, on & on & on, every moment, then you live out a lie, day after day, and you live out a lie ... Stand by your 'promise,' remember your Word, over & over the damage is done..." These words all come from the Bible, as Christ is the Author of this album. The lyrics refer to redeeming yourself, with resolution and changing your life from within!

CG: Have you, or could you play shows with this lineup or is it a studio-only release? Will you pursue a major label to put *Resurrection* out or rely on the Collector's Edition you have available now?

JP: I would consider using a few of the musicians I recorded with, as long as the band can afford a tour where no one has to struggle while on tour. I am open for that conversation with any professional touring agency. We all spoke about it, but it would have to be a professional tour, and not some rotten motel lodge tour you hear so much about. The album is the best, and has already won multiple awards for best guitarist, best songs, and best drummer from the Los Angeles Music Awards. We have another awards show that have nominated us for best album. This is not a garage band for hire, but a professional rock group that would deserve the best tour out there, where I can use members of the album I have spoken to concerning touring. We are just beginning to speak to labels internationally for tours and taking this group out. The Collector's Edition was purely for fun and introducing the band a little early, so the songs can build up a momentum. Music like this lasts for many years, because of its lofty and profoundly massive hooks and resolute fans it draws. The right tour will eventually come to the top. I want it to be right. Most of the band members are very assured of what each has to offer, so it is a matter of time. You can't find a better vocalist than Mark Boals, and Scott Warren is such a successful Rock keyboardist, who the whole world knows and respects. Bryan Fleming has already offered to be free if shows were booked at certain times where he could join us. We have background vocalists ready to go out, like good friend Mark Delpapa, since there are so many vocals in this album. Eventually, we hope to get a major label to put out *Resurrection*. That is when things will begin to pop. The Collector's Edition was just for fun. You can get one at **joshuaperahia.com** and then hit the music store to order it. There are only 888 of them, so they will be worth a great deal of money, like all my collectibles have become. *Intense Defense* has been selling up to $900 on eBay, so now that I own the rights for that album, we will remaster it and add a bass guitar to the entire album. *Double Trouble* was made into a Collectable (only 4000 made), and sold for $150-$250 each.

CG: The musical landscape has changed much since you began Joshua the band back in 1980. What's your motivation to keep putting out top notch music?

JP: I will always put my heart and soul into every album I write. I understand your question, because of the greatest bands putting out albums 20 years after they came onto the music scene, but was disgusted by their remnant line up. They have degraded into "wanna-be" musicians, but came out in disgrace. I am at a loss as to why anyone would have a positive intention to fail. Maybe they should make reality TV shows out of these characters, and probably find a deep seated illness as to why they keep trying to fail. One band comes to my mind in the Christian world, but I do not know of anyone else who has shamed themselves in this way! The Word of God is not to be mocked, so I would be very careful if I were "told to play top 40 metal songs" in that band.

CG: You've worked with so many big names in metal over the years, what have some of these guys' reactions been to the strong Christian message on your albums?

JP: Actually only a few of them ever had anything negative to say about the Word of God, being written about on major record labels. Of course a few displayed the famous saying called "The

"...it is best to hire people with your decisions to be the center of their heart, or you are just following orders and not inventing a new project that can change the world."

Kiss of Death." One of them is now going full-on for the Lord, so I am proud he found the Almighty in Joshua, though he never admits to it. He now uses it to play in front of churches, but that would make around 6 of those singers. Many other instrumental musicians have found Christ through Joshua, but never mention how they found Christ in public. That is fine, and praise God, as that is all I prayed for. I loved being used to help other guys bless their friends and family with the Gospel through Joshua. Of all the men who really hated the lyrics being about the Lord, is one I have lost contact with. I pray he finds the Almighty, as it usually comes in a phone call to me, or by email. It takes a great deal of humble obedience to apologize for ruining tours, or disturbing the band back years ago. I am just happy, we have forgiven one another, and moved on.

CG: Is the current scene of Christian metal still a good vehicle for spreading the Gospel, or have we lost some vibrancy over the years?
JP: The vibrancy has been lost, because there are less and less professional acts reaching out for a successful audience and following. Everyone wants to be a star on YouTube, and will do anything to get themselves on that media outlet. It can be used for good, but the crud that is out there is also vainly pathetic. Christian music rides hand in hand with secular music, because people get into a special ebb and flow through culturalism. When music makes gigantic comebacks, you will notice across the board that all music will climb or relax depending on the hype that show business receives. If it were not true ... why are there "Dove" awards? So many great Christian acts are not even given a chance because the Christian music scene is also about who you know! Let us come "apart" from the world! This would be a great place to start. My band is greatly blessed in countries that do not speak English! They love my melodies, and continue to bless us by the thousands. I would not own my home if it were not for foreign record companies! God Bless them! They have blessed and taken me under their wing with pride and love! I thank Christ and bless them all. The other members in Joshua were always listened to, and were all called on for advice when preparing for shows. When the other members just became weak, or just negative, I tended to not listen to them, because it was just their defeatist attitude that was getting in the way. That was always a path leading to self destruction that I had no desire to share. The Lord wants us to work hard, get up early in the morning and go for it. Having no faith was just a sign to me, that another member could not "man up" for the tasks of fighting it out. There was just too much American negativity for me to join with whiney people, who gave up easily! That was definitely my biggest pet peeve with other members. These were guys whose parents did not teach them what it is to work hard as my Greek parents, who were immigrants to this awesome country taught me. To whom much is given, much is expected. I was born to lead, and wanted to fight my way through any adversity! My following is massively foreign countries, and partially the USA! The United States is a shattered mess of rap, country and pop that is just laughed at in other countries. I pray that other countries do not become "Soup de Jour" like music is "The Soup of the day," over here. That is what designs a nation to have no culture! That is the U.S. I still believe that Christ will use anything that is done for His greater good and His name, though. Yes, I still believe that Christ can use the more feeble music today, to spread His word. He is an awesome God, and will use a mustard seed of faith to spread His magnificent word throughout the world.

CG: Many of our readers are quite familiar with Joshua's work and are quite fanatic about it, but for the sake of a new generation that has yet to discover you, can we briefly discuss each album, who you worked with and a bit about each lineup?
JP: *The Hand is Quicker than the Eye* (1982/1983). The first album ... *The Hand is Quicker Than The Eye* ... Wow! ... that was a world at war for me. The members were Stephan Fontaine (Lead Vocals), who replaced original singer Mark Delpapa (who is now my dear, sweet brother in Christ); Donnie Gougeon (Keys); Tony Zaccaglini (drums); Mahlon Hawk (bass); and myself. This came out in 1982, but was not released till 1983 on Enigma Records. In 1982 it was an EP on my label Olympic Records, with 6 songs, and a band with a *lot* of attitude. We were played on radio 'round the clock, and in all the foreign press, MTV, HBO, Sky News and anything with music hit charts. Though the lead singer, Stephan Fontaine has become a best friend now in Christ, he would have been someone I would have put in a head lock, had I not been afraid of going to jail! I just became saved through pastor Hal Lindsay and was scraping my way to the top here in L.A. with its awful scene full of Glam, Punk, and Hair Spray bands that were all into beating women on stage, putting them on racks, torturing them, and the use of foul language, among other foul things. My family – from mom, dad and girl friend were all coming to these shows and – having a fanatical Greek Orthodox and conservative home life – were exposed to these antics that embarrassed me to my mother, as well as father ... but fodder for my younger brother, who was manager and (always) looking to knock out anyone who would walk within feet of me). I made sure that the bands from W.A.S.P., to MEDUSA, etc., were all told to drop their shows or all hell would break out. We had the best singer in Hollywood, being Stephan Fontaine. He was over the top, and hard to keep in line with this band. I was loyal to the band members, but did ask the band members to also remain loyal to one another. I was searching for Christ with my Greek Orthodox faith at this time, and began going to Bible studies with my girlfriend of 3 years. She began getting tired of my Greek church and decided to join a Bible study. They kept praying for me. It was one Wednesday in the summer, when I went to a Bible study, and the speaker asked everyone (50 people) where they were with Christ. I was the last to speak for some strange reason and told them how I felt (that) "American youth found God one moment, then try drugs the next, and keep looking till they swing the pendulum in every direction!" I accused 4 of them for being junkies and how I had had enough of junkies in my music life with the bands I had met (though no one in Joshua got high). I asked this group, if all Americans were nothing but lazy party animals. Work ethic was a big deal in my home of very challenging parents who went on tirades of how Americans were all over the road when it comes to Christ, then money, then new cars, then whatever just turned them on for the moment! After I repeated a similar banter that lasted 15 minutes to this Bible study, a few of the Bible study attendees said I basically nailed them for the way they live, and asked for permission to leave. Everyone was just looking at me then. I felt guilty and said I would leave and I apologized. The teacher asked me to sit down and said, "Don't worry about them." He then said I was probably the most "man of understanding" – when it came to God's will – in that room. He just asked me to pray to Christ, that Jesus was number one in my life and *not* the band. He asked me to keep saying it, while others all had their hands on me, and praying with their hands on my back. Next thing I knew ... I was on the ground, never remembering what had happened. His voice went into an

echo, over, and over, and I woke up on the ground. I will not get into anymore things that continued ... but it was massive. I knew then, my life would never be the same and that Joshua was going to be a Christian Rock band. So everything with that line-up was fine ... till I told 18 roadies and 6 band members what the songs would be about – from that album on. I even rewrote the lyrics to four of the songs on *The Hand Is Quicker Than The Eye*. One by one ... the road crew, in tears, quit the band. It was very emotional, and they told me how they never worked harder for their fathers. Next was the keyboardist, who refused to accept Christ, and then the singer (who has now accepted Christ and calls me weekly), then the bassist and other rhythm guitarist, leaving me with only one new guitarist I kept, who already knew the Lord. I was back to square one.

Surrender (1985): Christ put back together an entire new band and crew in 3 weeks – that were all right with accepting Christ, and I asked them all to renew their vows with Christ. It was strange, but right. We were playing shows, and things were great. That was the line-up for *Surrender*, who included Joey Galletta, Loren Robinson, Ken Tamplin, Greg Velasco and Pat Bradley. The entire crew was saved, and this turned out to be a major blessing. These first two albums were the groundwork making the base for The Joshua Band. Please understand one major point, though, the press has made a big deal about the band names. It is nothing! The name of this band is Joshua. It has always been Joshua and, to me, it will always be Joshua – and nothing else. This is my statement of fact and oath! Personally, because of jealousy, a free ride, and confusion, the band was simply Joshua. It was JOSHUA from 1980 to 1989.

Intense Defense (1988): It was in 1986 that the line-up would change again, because co-producer Eddie Kramer (of The Rolling Stones, Jimi Hendrix, KISS, Santana, Led Zep, etc.) told me there would have to be band member changes if Joshua was going to keep its record deal with RCA records that would be worth well over one million dollars. The executive producer was Dieter Dierks of The Scorpions fame. Dieter did not like our drummer Joey Galletta, our keyboardist Pat Bradley, and the bassist Loren Robinson. Dieter planned on replacing the entire band around me. There is more to this than I have ever let the public know, but my loyalty to the entire band was a secret I kept for the sake of all their hearts. Dieter Dierks planned on replacing the entire band with all studio musicians except for a singer that he wanted. He wanted a singer that worked with me in the early 80's to sing the album, but I refused to hurt the singer I became close to as a friend. This was just too much for the band to keep up with. This was simply a satanic attack to ruin this album that was slated to go multi platinum.

Jaguar line-up: When we came back from Germany after eight long months of recording on RCA/BMG, everything fell apart. It was then that a lawyer told us to make a new start, and change the name to Jaguar! That was the worst idea – which lasted for a matter of days. There already was a Jaguar, but a meddling lead singer wanted the band to be called Jaguar. Those members included lead vocalist Robert Basauri, bassist Joey Rochrich, drummer Eric Stoskopf, and Peder Rudling on rhythm guitar. That cost us a large sum of money to repair!

M-PIRE lineup – *Chapter One* (1995): We then moved to the name of M PIRE. That was the worst move we ever made, thanks to the idea of another lead singer, and me letting go of the reins in leadership. We tried to sell my *Chapter One* album, with nearly zero results! That same record company released *Double Trouble* (a collector's CD that included my first two albums) that sold out all 4,000 units in 2 weeks under the name of Joshua! It was my idea to call the band Joshua again, as it was the financier of Long Island Records. He never wanted to call the band M PIRE, and was arguing forever, in German, with the president of Long Island Records. He said, "No one would know any new band called M PIRE!" No one did, and there were no sales. The president died of cancer, and previously gave me all the rights to the album. I had witnessed to him about the Lord. In my possession, I changed the name of the band back to Joshua, and the sales came back in successful numbers.

Something to Say (2001): It came time for my 5th album, *Something to Say*, produced by music legend, Keith Olsen. He wanted an all-ballad album, because the music industry became so light and shattered. It was his call to lighten up the sound of the band, to the push-back of all the band members. It was the same members as the last line up, being: bassist Joey Rochrich; drummer Eric Stoskopf; myself; extra bass from the Chicago band's bassist, Jason Scheff, who also did background vocals; lead vocalist from Santana Alex Ligertwood; lead vocalist Jerry Gabriel; and Santana keyboardist Richard Baker. Everything was moving too fast to make critical decisions. It was hard times, and all I wanted to do was have the greatest Gospel album ever recorded. I knew that Rob Rock and I would be an incredible duo together. There were just too many chefs in the kitchen for that recipe to turn out great.

CG: Anything else to add?
JP: I have never lost my faith through the tests Christ has given to me. It was all done for a purpose. On the other hand, I am just honored that God entrusted me with so much responsibility, and so many people, to allow my ministry to build this much power, and fire! I have worked with the best people, and I have had tests that many men would fold under. This new album, is the greatest thing I have ever done, and I am proud to call it my favorite record ever recorded. The musicians are all the greatest, and will knock you out when you hear it.

CG: Best of luck with the new album. Thank you for delivering the "real deal" to us metalheads with this one. I would love to see it played live sometime, God willing. For our readers, you can purchase the Collector's Edition of *Resurrection* or some of Joshua's past catalog at joshuaperahia.com.

ALBUM REVIEWS

DRIVER
COUNTDOWN
There is no denying that Rob Rock and Roy Z. are a great one-two punch. Their renewed collaboration – with the help of Ed Roth (keys), Aaron Samson (bass) and "Butch" Carlson (drums) – has produced 10 new tunes in the realm of traditional metal/power metal. There are no surprises here – fans of Rock won't be disappointed – but nothing new either. Not surprisingly, Driver's style/lyrical content most resembles Rock's previous solo releases, but "Hollywood Shooting Star" – a highlight track here – tips in the Impellitteri direction. Of note, Carlson's expressive drumming steps the quality up a notch here – nicely elevating the Driver sound above the monotony of power metal that permeates the scene. The European version of the disc contains the bonus track "Babylon." [Metal Heaven] Jonathan Swank

END OF SEPTEMBER
S/T
Here is a very talented and ambitious four-piece from Sweden in the female-fronted rock/metal vein. While it's easy to lump them in the Nightwish/Epica/Within Temptation camp (they easily share much in common with these bands) they also have a somewhat more contemporary and catchy simplicity which generates an immediate appeal. HB might be a good reference point, sans the evangelical lyrical approach. Elin Redin's voice doesn't exude the power many vocalists within this scene generate, but her control is excellent. Within an increasingly saturated and competitive genre, End of September stands tall. [Ulterium] Jonathan Swank

SAVIOUR MACHINE
RARITIES/REVELATIONS
VOLUMES I-IV
Wearing the dubious honor of being perhaps one of Christian metal's most controversial, elusive, and eclectic bands, fans are still waiting for the official completion of SM's *Legend* series, a meticulously thought-out exploration of the book of Revelation, set to rock music. Perhaps in answer to the bootlegs that are floating around, SM worked in conjunction with Retroactive Records to put out this massive collection. It consists of four volumes of demos, bootlegs, outtakes, and alternate versions of their music from 1990-2005. Each volume, sold separately, covers a specific era of time in the band's history and comes in a handsome digipak format. Altogether, the four volumes clock in at over five hours of music. A great score for Saviour Machine fans, but probably not for the uninitiated. [Retroactive] Chris Gatto

DANIEL BAND
RISE UP
RUNNING OUT OF TIME
The early days of the Christian metal movement owed a lot to these Canadian rockers, with their bold and brassy gospel take on NWOBHM, fueled by Tony Rossi's energetic axework. *Rise Up*, from 1986, is re-issued here in digipak format with the original 9-song album and includes Daniel Band covering Darrell Mansfield's "That's Alright." *Running Out of Time*, from 1988, was the band's final album. The re-issue is again in digipak format with the original space travelling man album cover, original nine songs and a brand new tune, "One," which only goes to prove why Daniel Band needs to get back in the studio and bring new tunes for the fans. Great to see both these classics available again, brought to us by our friends at Retroactive. [Retroactive] Chris Gatto

DIVULGENCE
FUTURE SEED
With so many hardcore, metalcore and death metal bands to choose from, I admit, it can often become a blur of heavy music. Divulgence bring a more classic thrash sound, with many time changes, and at times almost a prog element (check out the track "Rustic Skies"). Still definitely in the extreme metal style, reminding me at time of bands like August Burns Red, where vocals still brutally assault the senses, but musically they have a tightness and clarity that feels more thrash and doesn't explore the lower, deeper sounds that many extreme bands tend to do. [Bombworks] Jeff McCormack

MENCHEN
IN THE LIGHT
Bill Menchen has released many great projects over the past few years, many of which he handled lead vocals and guitars, most notably his Seventh Power releases. In 2008 he teamed up with Ken Redding (His Witness) on vocals and released a molten slab of new music for the masses. Here is their sophomore release, joined again with Robert Sweet (Stryper) on drums, they give us another taste of good old hard and heavy rock with a definite metallic edge. Great stuff. [Retroactive] Jeff McCormack

DAVID BENSON
PREMONITION OF DOOM
Those familiar with David's stuff probably know he has often been labeled the Ozzy of Christian music, due to his slight vocal style similarities. He released three albums in the '90s, this being a remastered re-issue of the third, 1997 release, though no new or bonus material was included on this one. Musically, this is borderline doom metal, somewhat reminiscent of the Ozzy-era of Sabbath. Heavy guitars and chunky bottom end grinding through nine tracks of hard edged metal. [Retroactive] Jeff McCormack

MASS
TAKE YOU HOME (EP)
VOICES IN THE NIGHT
Two of my favorite late '80s releases have been given the re-master treatment here and with positive results. *Take You Home* is probably my favorite MASS release in their catalogue. The band was ready and had a raw and energetic sound on this release. Still love the guitar tone on this one as well as the killer bass lines. *Voices in the Night* is considered their first "major" release and was produced by Stryper's Michael Sweet. The band kept their sound, but Mike's production touch was obvious as this is a much more polished record than the former, and his voice is audible in the background vocals. Both of these re-issues boast some bonus tracks. The re-mastering adds punch to both. Definitely worth picking up. [Retroactive] Todd Walker

STRONGHOLD
FORTRESS ROCK
Originally released in 1982, this bring backs many memories. Eight tunes of classic late '70s sounding rock – plodding ahead with crunchy guitar riffs and gritty rock vocals, mixed with atmospheric keys at times – the kind that existed before the barrage of hairspray and spandex took over. This is a high mark of the many great bands that labels like Tunesmith brought Christian music at the time. I loved this release in the day, glad to see it on CD. [Born Twice] Jeff McCormack

ERIC PARKER
SONGS OF ADVENT
Eric Parker, former vocalist for Glass Hammer, has released a Christmas CD titled *Songs of Advent*. This release is similar to his previous solo recoding, *From the Shoulders of Giants*, in that it explores sacred music in an attempt to stay true to its original form. It uses both modern and classical instruments. If you like the artful holiday renditions of Phil Keaggy, Bruce Cockburn and Pierce Pettis, you will thoroughly enjoy this. What one finds in this release is a wonderful acoustic guitar driven vocal recording, with a slight bluegrass/southern feel to it. Parker creates a true hommage of the original tunes yet puts them in a modern setting. This is a very easy to listen and interesting recording for those searching for holiday music. It's destined to be an art rock holiday classic. [Music for Missions] Michael Larson

JOHNNY J. BLAIR
I LIKE THE STREET
Seasoned singer-songwriter Johnny J. Blair's latest release, *I Like the Street,* is a variety of pop art rock tunes. The title track speaks about the folks you might meet on the street of a big city reflecting on the Jesus dying for them. "If I Could Dress Like Clive Owen" is a humorous cut taking a "Peter Gunn" approach to songwriting. Then there is the poetic spoken word track over mellow rock "Big Town Winding Down." Johnny does wonderful justice, reminiscing a show tune swing of years gone by with compositions like "Even in the Night," "Night Garden" and "It's in Your Hands." These are well-produced songs of faith and life from a talented, experienced artist. For fans of Ed Englerth, Peter Gabriel and perhaps Phil Collins. [Wampus] Michael Larson

KDB3
AUTOBIOGRAPH
This is the second solo recording from multi-instrumentalist Doug Bowers of the prog rock band Ad Astra, released under his pseudonym KDB3. This recording is a sort of autobiographical Bible tract of his life in the medium of prog rock. I love the lyric from his pseudo new wave track "King's Highway": "I finally made it to college … Searching for truth in their knowledge. I learned a whole bunch of stuff, I forgot." The final track, "He Knows," deals with his struggle of faith in which both he and his wife had cancer. His wife finally loses the battle. Bowers mixes truth, humor and exceptional musical ability to produce a sweet art rock release filled with substance and direct but thoughtful lyrics about conversion, discipleship and faith. [Independent] Michael Larson

JOSHUA
RESURRECTION
This career artist has kicked the hard rock/metal world in the teeth with this solid and melodic power metal album. Killer hooks and melodies that stay in your head? Check. Creative, tasteful and blistering guitar solos? Check. Vocals that soar and could easily fill an arena? Check. In a word, excellence. It fills a void that's been largely left since the '80s gave way to the '90s. Joshua Perahia's guitar leads are fast and fluid, but nailing notes so precise that it's a guitar aficionado's dream to listen to these tracks. The Yngwie speed freak will get their fill and the Neal Shon finger-feeling junkie will get theirs, too. The lyrics were seemingly crafted with just as much care as each note, because they have the backbone of a prophet, the logical progression of an orator and the uplifting softness of a poet. This is easily Joshua's best recording since *Intense Defense*. [Majestic] Doug Van Pelt

SIX MAGICS
FALLING ANGELS
Sometimes it takes getting out of your backyard (i.e. the "Christian music industry") to find an epic metal gem like this one. Hailing from Chile, this heavy-hitting quintent is fronted by a woman (Elyzabeth Vasquez) with powerful vocals. Drummer Pablo Stagnaro forces the rhythm section (guitarists Erick Avila, Pablo Ignacio Speulveda and bassist Mauricio Nader) to keep up to a lightning-fast pace. Honing their tight craft for over a dozen years, the world should take notice of this band. Producer David Prater (Dream Theater's *Images and Words*) certainly did, and his sought-after production talents seems to have done the band good. Falling Angels is clean yet heavy. She gets my vote as best new female vocalist in metal this year. The chanting male BGVs that dive in from time to time add a nice gothic/classical feel at times. [Coroner] Doug Van Pelt

DEMONICIDUTH
THE VALLEY OF DECISION
This four-song EP finds the band after losing two of its members – Jo and Yannick, who now play in Necroblation and don't "necessarily share" the viewpoints expressed in these tunes. I'd say it's the band's best material – heavy as ever (even with a cowbell in the title track) and utilizing a shrill shriek vocal delivery akin to black metal at times and breaking down to galloping bass lines at others. They even cover "Blood Sacrifice" from Mortification. I love the attack mode of the lyrics in "Blinded by Satan," as well as the prayer printed inside for surrender and forgiveness. Then there's the bold explanation about biblical Zionism that fits in with three originals. [Suisa] Doug Van Pelt

JOIN THE DEAD
S/T
It's hard not to love the classic thrash and speed metal romps found on this introductory EP. Great riffs galore, killer lead breaks and fun chant-along choruses (like "Idol Faith"). It feels good to get the old neck swiveling around again. [Roxx] Doug Van Pelt

Surf this: metalheaven.net, ulterium-records.com, retroactiverecords.net, bombworksrecords.com, musicformissions.com, johnnyjblair.com, dougbowersmusic.com, joshuaperahia.com, coronerrecords.net, demoniciduth.ch, roxxproductions.com

GET CLASSIC BACK ISSUES AT HMMAG.COM

GET PURPLE SHIRTS AT HMMAG.COM

ENTER THIS CODE* ON AUGUST 25 FOR A $5 DISCOUNT OFF ANY HM CLOTHING ITEM AT hmmag.com
[1-day only]
* 82512SALE

HARVESTBLOOM

THE NARCISSIST
(1 John 2:15 -17)
Available Now

Official Selection NEW MEDIA FILM FESTIVAL 2012 Los Angeles

World Debut of the Official Music Video at the Landmark Theater LA on June 13th, 2012 during NMFF

For more information, visit www.harvestbloommusic.com

Advertise in HM | charlie@hmmag.com

More Detail

HM Magazine #152
By Doug Van Pelt
Paperback: $15.99
Ships in 3-5 business days
Here's a one-of-a-kind printed version of the January issue #152 of HM Magazine. A 52-page version printed in full-color The way they assemble "books" at this place make it so that the two... More >
Add to Cart

More Detail

HM Magazine #151
By Doug Van Pelt
Paperback: $5.99
Ships in 3-5 business days
Special Edition of our special year-end bonus December/Christmas issue. Black & white interior with color perfect-bound cover. Bonus material of Heaven's Metal Fanzine #88 included.
Add to Cart

More Detail

HM Magazine May '12 Issue #156 (all COLOR)
By Doug Van Pelt
Paperback: $17.99
Ships in 3-5 business days
HM Magazine May 2012 Issue #156 with For Today, X-Sinner, The Choir, The Whosoevers, Styx, Flyleaf, To Speak of Wolves, Project 86, Easop, Onward to Olympas
Add to Cart

More Detail

HM Magazine March '12 Issue #154 (all COLOR)
By Doug Van Pelt
Paperback: $17.99
Ships in 3-5 business days
March issue of HM Magazine. This one is pricier, because it's ALL-COLOR.
Add to Cart

More Detail

HM Magazine April '12 Issue #155 (all B&W)
By Doug Van Pelt
Paperback: $5.99
Ships in 3-5 business days
HM Magazine April 2012 Issue #155 - the all black&white (except for color cover) version.
Add to Cart

HM
Digital issues
printed-on-demand

ISSUES
#151-158
ALL NOW
AVAILABLE
IN PRINT

Lulu

go to lulu.com
& search "HM Magazine"

THROWING DOWN THE GAUNTLET

By Steve Rowe

PARAPLEGIA EFFECTS THE ENTIRE BODY

It is amazing how much my entire body is effected by having L4 Paraplegia following cancer. Just one spinal part is disconnected! This means it is difficult to walk, my digestive system and water works do not function, my body struggles to move with ache, I have little lung capacity, heart condition and my eyesight is damaged.

Thank God I have a past in training my body to exercise and work beyond its natural capacity. As a teen I trained my mind to run way beyond the physical capacity of my body. I had a low lung capacity, small heart and high heart rate. Still I became a state level middle distance runner and broke all the senior school track and cross country records from 800m to 5000M at my High School.

For me, I see life as though "the glass is *always* half full, *never* half empty." I exercise using my mind capacity over my body. The head has the final say and I train as hard as I can. I have also learnt that Cancer cannot live in an Alkaline body. 100% of people who contract Cancer have acidic bodies. I was extremely fit in my twenties, but not eating right on tour, drinking *way* too much coffee and no water. I lived on very little sleep and with work stress I placed on *myself*! I was following "*God's plan for my life*?" I have learnt that it was not God behind my streering wheel, but *me*! That has changed as God now guides *all* of my decisions and directions.

My body is a refection of "the Church." I am glad it is me and not anyone else. The Church is a *body* and it is divided and thus does not function well at all! I am an Ecumenical Christian. I see both good and bad in all of the Christian expressions. Baptist, Charismatic, Catholic, Anglican, Lutheran, Seventh Day Adventists, Evangelical, Fundamentalist and Pentecostal. The glass is *always* half full! Let us view the good and godly in *all* the Christian perspectives and then we will have power and unity.

Instead "the church" is divided. Fighting over doctrine and going to the point of hating other brothers who worship Jesus alone in their own way. None have it all right and none have it all wrong! Our head "Jesus" is working with us as best we will listen. But still we fight, sin and do not repent, send hateful words towards brothers and blaspheme the Holy Spirit with continual unrepentant immorality, theft, idolatry, hatred and hard hearts! The Church is an acidic body and is becoming a Cancer. With gutless leaders starting churches called Chrislam, Christians Internet stealing, Christians watching porn and Christians giving themselves freely to immorality. The Bible says that these people will not inherit the Kingdom of God!

So I pray. I work to see the good in all churches. Through Cancer survival and an angel visitation in 1996 I have seen Heaven and so live a life of daily reflection, repentance and God honouring to the best of my ability. The Glass is half full! I refuse to hate in return. I present the truth and people hate me for it. But as for me and my household, we will serve the Lord! This life is but a vapor! Reflect, repent, see brothers as God sees them and take a look at the acid in your life! Let God be your head and the mind that guides you! Then we will see true revival!

America's In Trouble

If My people, who are called by My name, will humble themselves
and pray and seek My face and turn from their wicked ways,
then I will hear from heaven, and I will forgive their sin
and will heal their land.
–2 Chronicles 7:14

www.michaelpaulscallymusic.com

“Talking about God in the secular world of music is a delicate thing. If you say too much, you’re lecturing. If you say too little, they won’t get it at all.”

www.michaelpaulscallymusic.com

NEW HM MERCH

$16 each

available at hmmag.com/hmstore/clothing

SOLID STATE'S

NEW BREED

.01

THE OVERSEER

We Search, We Dig

AVAILABLE **NOW**

facebook.com/theoverseerband

.02

WOLVES AT THE GATE

Captors

AVAILABLE **NOW**

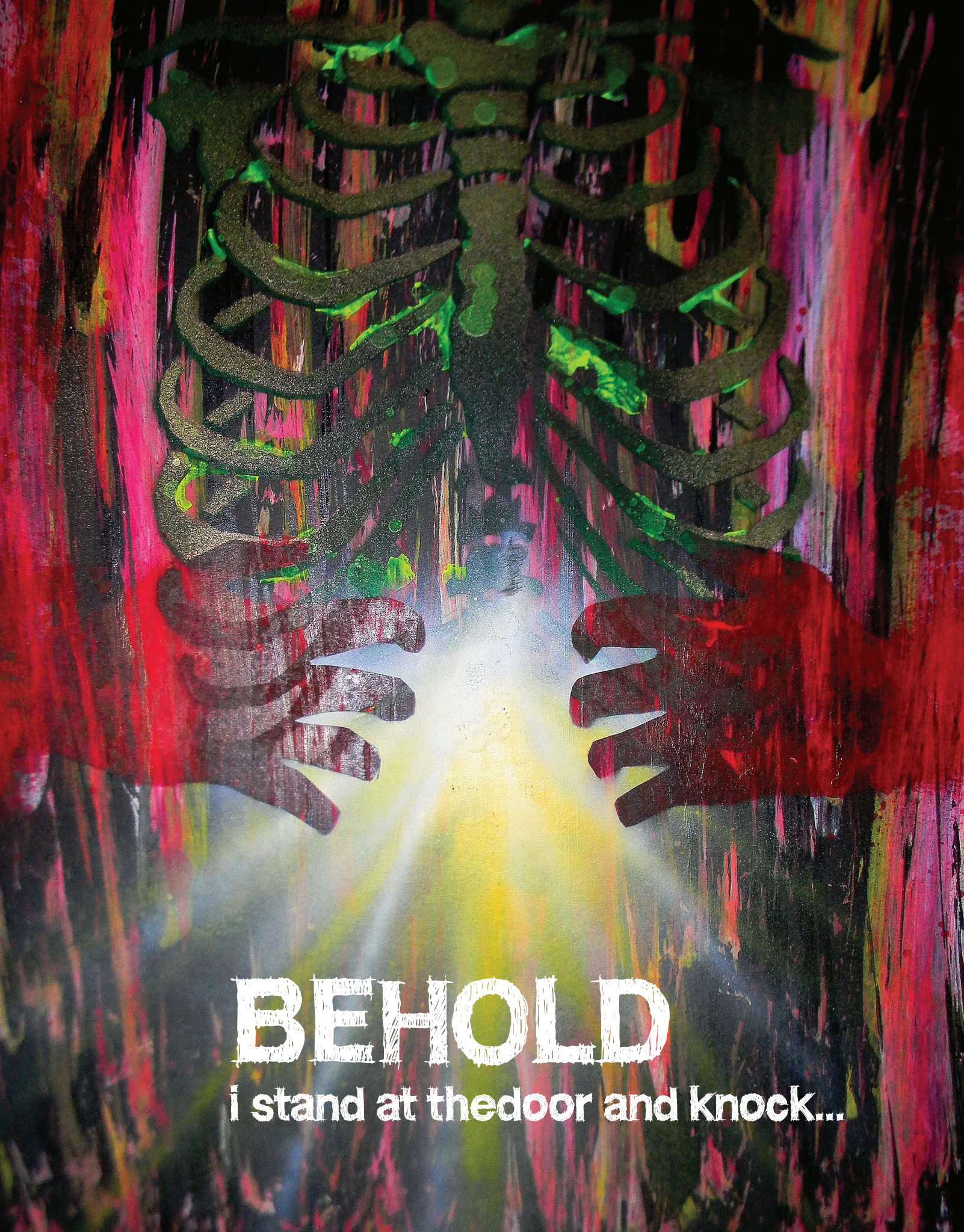
wolvesatthegate.com

The New Album | In Stores and Now

facebook.com/children183

The New Album | In Stores and Now

facebook.com/writethisdownband


BEHOLD
i stand at thedoor and knock...